
The background of the entire cover is a photograph of a large salmon leaping from the water. The fish is in mid-air, its body arched, with its mouth open and scales glistening. A large, dynamic splash of water surrounds the fish, with droplets and ripples visible. The lighting is bright, highlighting the texture of the fish's scales and the movement of the water.

JEFFERSON MONTHLY

Salmon on the Brink



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*E*very day our lives are enriched by the work of our region's many non-profit organizations. Services for the needy, medical research, the arts, public broadcasting and educational programs are all made possible thanks to the work of our region's non-profits, schools and churches.

Leave A Legacy is an educational campaign being sponsored by a coalition that includes many of our region's non-profit groups as well as members of the professional estate planning community to encourage people to give to worthwhile organizations in their wills and trusts. While a vast majority of people give generously of both their time and money during their lifetimes, many are unaware of the powerful benefits of giving in this manner. Giving through a will or trust can:

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Leave A Legacy is a community-based effort that encourages people from all walks of life to make gifts from their estates to the nonprofit organizations of their choice. The program encourages prospective donors to work with development officers of the charities they support, or the estate planning professionals with whom they have a relationship, to establish a charitable bequest or other planned gift.

To learn more about this program call 541-732-6767 or visit the Southern Oregon Leave A Legacy website at www.leavealegacysooregon.org.

JEFFERSON MONTHLY

MAY 2000

Contents

FEATURES

8 Salmon on the Brink

Wild salmon were once a vital and thriving force in southern Oregon, northern California and the entire Pacific Northwest. Now, nearly all wild salmon runs in the region are threatened, endangered, or on the verge of extinct. As writer Tim Holt describes it, what's bad for the fish has proven to be bad for their human neighbors. He looks at the perilous situation and at some of the innovative efforts along California's North Coast and in the Applegate watershed in Oregon, where unusual coalitions of people have joined to try to address the difficulties of fish, humans and the ecosystem they share.



Along Cummings Creek in northern California, soil erosion as a result of human action impacts both fish and people. See feature, page 8.



Mel Smothers' transcendental paintings are displayed in *Timelessness of Ritual* at the FireHouse Gallery in Grants Pass. See Artscene, page 28.

COLUMNS

- 3 Tuned In
Ronald Kramer
- 4 Jefferson Almanac
Diana Coogle
- 6 Jefferson Outlook
Russell Sadler
- 12 Nature Notes
Frank Lang
- 14 Online
Joe Loutzenhiser
- 16 On The Scene
Terry Gross
- 27 Living Lightly
Kari Tuck
- 30 Recordings
Heidi Thomas
- 32 As It Was
Carol Barrett
- 34 Theater
Alison Baker
- 35 Poetry
Robert McDowell

DEPARTMENTS

- 13 Spotlight
- 18 Jefferson Public Radio Program Guide
- 23 Heart Healthy Recipe
- 28 Artscene
- 36 Classified Advertisements



IRENE YOUNG

Irene Farrera and her band lead a Cinco de Mayo celebration in Ashland. See Artscene, page 28.

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ON THE COVER

Wild salmon face an uncertain future in the State of Jefferson. See feature, page 8. Photo courtesy of Oregon Sea Grant.

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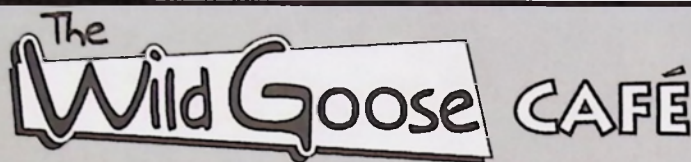
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All this, and he plays bass.

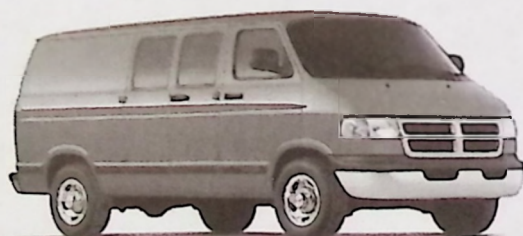
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TUNED IN

Ronald Kramer

The Far Left End of the Dial

Public radio listeners have come to acknowledge, sometimes with affection and at times with light humor, the left-handed dial "ghetto" in which the nation's public radio broadcasters tend to live. The story of their grouping in that location, and the significance of the struggle which brought public radio to life between 88 and 92 on the FM band, is an important story—and unfortunately a largely untold one. That struggle has helped change our nation and I think it's worth telling.

When radio was born in the early 1920s, it was a noncommercial undertaking. There were no sponsors or advertising and all radio was offered as a public service – often by colleges, universities or public schools. By the time the Radio Act of 1927 was adopted, commercial broadcasting was in full flower and educators tried, unsuccessfully, to secure a dedicated portion of the AM radio dial for their non-commercial programs. Promises were made by commercial broadcasters to honor educational programming opportunities and the federal government accepted those promises. By the time that law was superseded in 1934 by the Communications Act, those promises had proven hollow in the eyes of most educational leaders of American society. Noncommercial radio, which had accounted for nearly half of all radio stations in 1924, had dwindled to a paltry couple dozen stations helped into oblivion, in part, by the economics of the Depression and in part by the power of commercial radio broadcasters who sought their valuable radio frequencies. Thus, in 1934, a major effort to write into law a reservation of some radio frequencies expressly for non-commercial broadcasting was again fought

in the halls of Congress. Again, educators failed to secure their goal and noncommercial radio began a new period of eclipse.

A bloodied but wiser handful of visionaries committed to the principle that the nation deserved a cadre of stations committed to programming mission rather than profit,

huddled to tally their losses and plan, once again, for the future. Their names are largely unknown today and their efforts unheralded – in the standard broadcasting history textbooks and even in public radio circles.

In 1926 the Association of College and University Broadcasting Stations (ACUBS) was founded largely by the

radio stations owned and operated by the Midwest's land-grant higher education institutions. ACUBS lobbied for educational broadcasting during the passage of the 1927 Radio Act and launched periodic successive attempts to realize their goals. At ACUBS' first national conference in 1930, under the leadership of its president Charles A. Culver, the organization issued the first national call for the reservation of frequencies expressly for noncommercial use. Federal authorities responded that they had no legal authority to do so.

Among its first actions, ACUBS approached the annual State Governor's Conference proposing support for that goal but neither this nor any other forum seemed to stimulate much interest other than among fellow educators. In 1931 a second organization, the National Committee on Education by Radio (NCER) became another leading advocate of educational channel reservation. NCER had been founded in response to leadership and funding from the Payne Fund which was founded by a

wealthy Cleveland family to explore the impact of new mass media on youth and education and was instigated by the visit of its president, H. M. Clymer, to observe the educational program offerings of the British Broadcasting Corporation in 1926. Other NCER founders included the National Education Association (NEA), the Association of Land Grant Colleges and Universities, the National Council of State Superintendents, the American Council on Education, the Jesuit Education Association and the National Catholic Educational Association. Joy Elmer Morgan, of the NEA, was the driving force behind the NCER. Morgan believed that a great public resource, the radio spectrum, had been plundered by commercial interests and that changing federal policy to recapture that opportunity was an important policy priority.

The tiny spark ignited by ACUBS and NCER was fanned by others. Gross W. Alexander, of the Federal Council of Churches of Christ and Rev. John B. Harney of the Paulist Fathers, joined the battle. Edward N. Nockels, secretary of the Chicago Federation of Labor, had worked to found a radio station (WCFL) owned by labor, and saw his effort undercut by the federal government's apparent inability to stand up to the interests of the National Association of Broadcasters and the commercial networks. Nockels joined the battle for spectrum reservation.

The stage was set for a historic battle and the debate over educators' interests in radio, during the legislative actions that led to the adoption of the Communication Act of 1934, was hotly fought. Again, educators lost.

In 1934 ACUBS renamed itself the National Association of Educational Broadcasters and the various organizations and individuals committed to carving out a home for noncommercial broadcasting realized that they needed to unify if they were to succeed. Robert M. Hutchins, president of the University of Chicago, joined the battle. Educational radio's forces continued to fight against a backdrop in which commercial broadcasters, newly-complacent from their 1934 victory, increasingly failed to deliver upon the 1934 promises which they had made to satisfy the nation's needs for educational programming.

In 1938, in a quiet gesture, the Federal Communications Commission (FCC) established a new type of radio station, non-com-

CONTINUED ON PAGE 15

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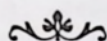


JEFFERSON ALMANAC

Diana Coogle

Artemis Inn

May is the beginning of a "visitors' season" at my house. If some summers I have no guests, other years I am inundated. One year I had so many friends and family visiting me, one after the other and a few overlapping, that I started seeing my house as a sort of bed-and-breakfast. Even though I would never ever seriously consider such a thing, it was fun to look at the amenities of my house from the point of view of its guests, as the following mock "promotional brochure" indicates.



Is the city getting you down? Are you feeling depressed in relation to your environment? Are your ears tired of the bombardment of motors? Are your feet tired of walking on asphalt, your eyes tired of squaring around buildings, and your nose tired of screening air out of smog?

What you need is a visit to the Siskiyou Mountains and a stay at the charming Artemis Inn. Here you can listen to the moon roll slowly across the sky. You can walk on the earth through forests and by streams, let your eyes rest on the pleasing contours of mountains, behold an earth embroidered with wildflowers, and bask under a sky framed by trees. Here you can breathe cleanly and freshly, each breath a reminder of life-filling radiance.

Accommodations at the Artemis Inn are rustic but delightful. You can sleep in the Bedroom Loft (big enough for a queen-sized bed, splendid under the skylights, which can be lifted open for fresh-air sleeping or kept shut, as you prefer) or in Ela's Room, upstairs, where your bed overlooks the garden and front yard and where you wake up to a grand view of Humpy Mountain beyond the fringed boughs of firs and cedars. The shower is under the front deck, next to the apple tree, and, yes, there is hot water. The cuisine is vegetarian—healthy, hearty, and heavenly. In season, you can pick Golden Delicious apples, cherries, plums, or grapes fresh from the garden.

Activities available at Artemis Inn include but are not limited to:

Lying on the lawn and gazing at the sky;

Sitting in the morning sun on the front deck with a cup of tea and a piece of homemade Irish soda bread;

Petting one of the two black-and-white cats in residence;

Reading from the extensive house library;

Playing music (a number of flutes and drums, a kalimba, and a guitar are available);

Taking walks—up the mountain, down the old dirt road, by the creek, through the woods, to the waterfall...;

Baking pies or cookies in the all-non-electric kitchen;

Digging your hands into the earth of the garden;

Watering the flowers on the deck;

Identifying wildflowers, birds, trees;


Listening to the thunder of the creek, the drumming of the grouse, the whirring of the crickets, the harrumph of the frogs;

Eating good food, doing yoga, climbing trees....

Guests who would like something more active to help them work out their city aggressions could split or saw firewood, take a pick to the beat-up road, repair the bridge, haul manure, build rock retaining walls... The proprietor has many such suggestions; all you have to do is ask.

Possibilities for excursions abound: day hikes on any of more than 100 near-by trails; overnight backpacking trips into the several accessible wilderness areas; plays at the Oregon Shakespeare Festival (where one finds the best Shakespeare theatre outside Stratford-upon-Avon); a wine-tasting tour of the area's prized wineries; visits to

the charismatic town of Ashland with its many shops, galleries, and fine restaurants; visits to the historic town of Jacksonville or to the mysterious Vortex. If the weather is good and if you are a very special guest, Artemis might pack a picnic lunch of dates, cheese, and apples and take you to her favorite swimming hole.

A stay at Artemis Inn is a unique experience in mountain living. The Inn is located in the mountains above the Applegate River of southern Oregon. Indeed, I am Artemis, and it is my home. 

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.

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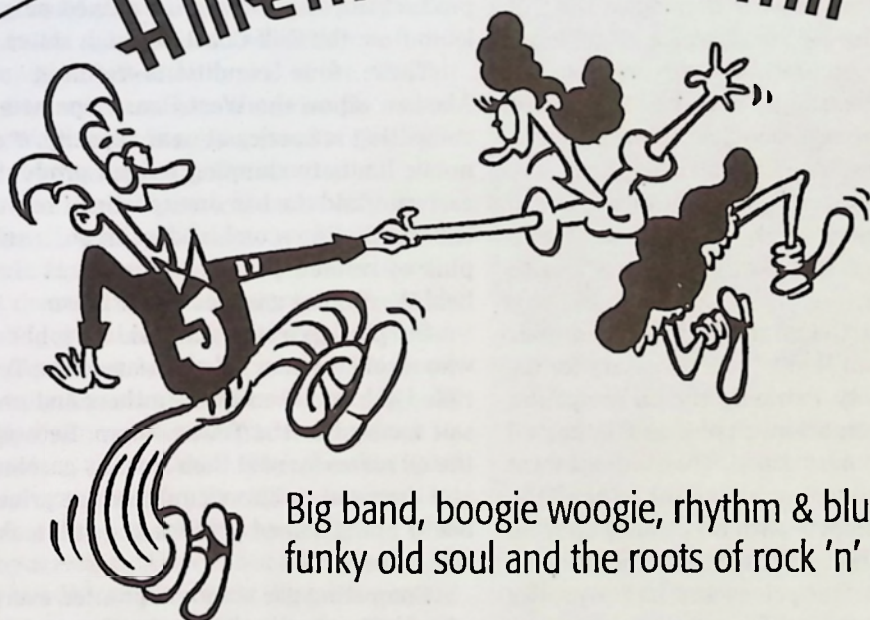
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JEFFERSON OUTLOOK

Russell Sadler

Drain America First?

The Federal Trade Commission's decision to oppose the \$29 billion merger of British Petroleum and Atlantic Richfield just flirts around the edges of the high gasoline prices on the West Coast. Blocking the merger alone will not reduce West Coast gasoline prices.

Two major oil companies control Alaska's oil supplies—British Petroleum and Atlantic Richfield. They compete for West Coast customers. The merger allows one company to monopolize Alaskan oil. It will have little impact on world oil markets, but it will allow one company to dictate the price of petroleum products on the West Coast. Here's how:

During the rancorous debate over building the Alaska Pipeline, the Alaska oil industry insisted on what they called the "All American Route"—an overland pipeline from the North Slope oil fields south to the port of Valdez and by tanker to West Coast refineries from Anacortes, Washington to Los Angeles. The industry opposed any pipeline that went through Canada south into the American Midwest or from Washington across the Northern Tier States to the Midwest.

Publicly, the oil industry insisted their "All American Route" was necessary for national security. Privately, the oil companies planned to export much of their Alaskan oil to energy-hungry Japan. They did not want to spend money on a pipeline to the Midwest and compete with oil coming up from the Gulf Coast oil patch states when they could get better prices and larger profits from the Japanese. Oil industry lobbyists, however, discovered their public "national security" argument had been too persuasive.

When Congress finally approved the construction of the Alaska pipeline over the

objection of environmentalists, it took the oil industry's national security argument at face value. Congress prohibited the export of Alaskan oil.

The export ban meant virtually all of Alaska's oil had to be refined and consumed on the West Coast. Refineries are compli-

cated factories that must be physically restructured in the fall to refine gasoline and other lighter fuels during the winter for summer consumption and again in the spring to produce fuel oil and heavier distillates during the summer for winter consumption. Refineries must be operated steadily at near

capacity to be efficient. There is an economic limit to the distance West Coast refinery products can be shipped eastward by pipeline before the shipping costs make the product uncompetitive with refined petroleum from the Gulf Coast oil patch states.

These four conditions—refining all Alaskan oil on the West Coast, operating competing refineries at near capacity, economic limits to shipping refined products eastward, and the ban on exporting them to the Pacific Rim—combined to create a surplus of refined petroleum products that held West Coast gasoline prices down.

Surplus gasoline was sold to jobbers who resold it under colorful names like Terrible Herb and the Awful Brothers and prosaic names like the Towne Pump. Because the oil refineries sold their surplus gasoline at a discount, jobbers could sell at prices below brand-named stations and still make some money.

Competing gas stations sprouted everywhere. The competitive situation got so bad, the City of Portland actually passed an ordinance prohibiting gasoline stations on all four corners of any intersection to allow room for other businesses.

Surplus gasoline supplies on the West

Coast were a boon to consumers but a bane to the Alaska Legislature. Alaska gets most of its state revenues from a tax on the volume of oil pumped through the pipeline. Stagnant crude oil production forced state legislators to consider raising taxes on Alaskans to balance the state budget. Rather than face that politically unpalatable prospect, the Alaska congressional delegation decided to boost North Slope production by trading votes in Congress to repeal the export ban. Then Alaska would gain increased revenue from the oil companies' foreign sales to Japan.

When the Republicans finally took control of Congress in 1994, one of the first bills they passed under the leadership of Speaker Newt Gingrich repealed the ban on Alaskan oil export. The West Coast petroleum picture changed virtually overnight.

With more Alaskan oil going to Japan and Asia, several West Coast refineries were closed. The gasoline surplus dried up. Many cut-rate gas stations closed. Major oil brand stations faced less competition and prices rose to keep gasoline on the West Coast instead of selling it in Pacific Rim countries.

Other factors also contributed to high gasoline prices. The popularity of gas-guzzling sport utility vehicles rose just as the West Coast gasoline surplus declined. The increased demand for gasoline just as the supply decreased pushed up prices. Federal laws requiring expensive double-walled underground storage tanks closed marginally profitable gas stations and further reduced competition. But the repeal of the Alaskan oil export ban remains the principle reason the West Coast is paying some of the highest gasoline prices in the country.

Like the obstinately naive U.S. trade policy that allows foreign nations greater access to lucrative American markets without demanding equal reciprocity from our trading partners, Congress repealed the ban on exporting Alaska oil in the vain hope that the Japanese would reciprocate by willingly opening more Japanese markets to American production. Why should Japan reciprocate and risk damaging Japanese industry when the U.S. is so eager to give away access to American markets for so little in return? The West Coast is paying higher gasoline prices for the free traders' naive ideological faith.

Merger of British Petroleum and Atlantic Richfield concentrates Alaskan oil in the hands of one company. It ends any ef-

CONTINUED ON PAGE 17

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Salmon on the Brink

"... humans were meant to take their modest place in a seamless, stable-state web of living organisms, disturbing that web as little as possible."

—Ernest Callenbach, *Ecotopia*

The Pacific Northwest's wild salmon have received what amounts to an eviction notice. With their populations drastically reduced from historic levels, many seasonal salmon runs are within a few years of extinction. Virtually every run of coho and chinook has been declared or proposed for endangered or threatened status in Oregon and California, and it appears that their close relatives, the steelhead trout, are headed down the same dead-end stream.

Although our modern tire-and-pavement culture may create the illusion that we live in a world apart from nature, our fate is of course inextricably linked to that larger world. And nowhere are those ties more dramatically evident than on California's rugged North Coast, where the salmon and trout have been particularly hard hit. And what's bad for the fish has proven to be bad for their human neighbors. Over the past 50 years there have been dramatic increases in road failures, mudslides, and other natural disasters as a result of overcutting in the region's forests, poor maintenance of logging roads, and the resulting erosion. Some recent examples:

✦ Erosion along the north fork of the Elk River near Eureka has raised sediment levels to the point where residents along the river who once drank



OREGON SEA GRANT

WHAT'S BAD FOR
THE FISH HAS PROVEN
TO BE BAD
FOR THEIR HUMAN
NEIGHBORS.

its water and used it to irrigate their fields now have to have their water trucked in, a service paid for by Pacific Lumber—the timber company that, in the opinion of water quality officials, caused the erosion problems in the first place. (Pacific Lumber, for its part, has made it clear that its agreement to supply water to the residents along the Elk River is in no way an admission that it caused the sediment problem.)

✦ Following a fierce Pacific storm in late 1995 that dumped six inches of rain in eight hours, six families in the upper Eel River watershed, along Cummings Creek, found themselves cut off from their homes after a one-mile stretch of road collapsed. The road, which was owned by Pacific Lumber Company, was poorly maintained and had been virtually abandoned by the company in favor of one higher up the same ridge. Two of the families fled temporarily to the lowlands. The remaining four households were forced to carry in necessary provisions on their backs for the next seven months.

✦ One year later, near another stretch of the Eel at the little town of Stafford, seven other homeowners met an even worse fate. Heavy rains in January 1997 caused a massive mudslide, completely wiping out their homes. Fortunately, they were all able to escape with their lives.

ARTICLE BY
Tim Holt

For all of these North Coast residents, the healing of their watersheds is going to take a long time. For the Elk River residents, it will take an estimated 30 to 50 years for the sediment problem to be eradicated sufficiently to leave their river water drinkable again. In other words, many of them won't live long enough to see that happen. In the meantime, their water supply may have to be piped in from the nearby Mad River, or wells could be dug near their homes—although the prevalence of magnesium, iron and sulphur in the soil would require extensive treatment of this groundwater.

As a start toward halting further sediment deposits in the creek, there is a temporary moratorium on approval of timber harvest plans in the Elk Creek watershed, but that's only the barest of beginnings in the healing process.

As longtime Elk River neighbor Ralph Kraus notes, "Our river is going to be bleeding mud for a long time to come."

Degradation of a watershed from poor forest practices can indeed take a long time to heal. In the Mattole River watershed, just south of the Elk system, after over two decades of watershed restoration work there are still "massive amounts of sediment [from overcutting and poor logging road maintenance] moving through the lower Mattole River," according to David Simpson, who's helped lead restoration efforts there since 1976. However, he notes with some satisfaction that the upper third of the watershed is cleaner than it was when their efforts began.

In the Mattole watershed, near streambeds where sediment is still so thick that salmon can't spawn, residents have set up mini-hatcheries. Fertilized eggs are placed in small wooden hatch boxes until they're large enough to make it on their own. Then they're released into the nearby stream (often by schoolchildren, notes Simpson, in what he describes as "a really sweet moment").

The early history of watershed restoration efforts, like those on the Mattole, is one of working directly in and along streams to improve fish habitat. Logs and large rocks are placed in streams to create quiet pools for spawning, for example, and nearby banks are revegetated with willows and other vegetation that check erosion and help keep stream temperatures cool.

While these types of efforts are still going on, there has been a trend over the



Cummings Creek, in the upper Eel River watershed in northern California, is but one of many places in which poor logging and road maintenance practices have caused soil erosion which negatively affects both salmon and humans.

past decade to extend restoration efforts to the higher levels of the watershed to the ultimate sources of fish-killing sediment. One obvious source is timber clearcutting; heavy rainfalls spilling down a clearcut hill can send huge amounts of dirt down into a watershed system. This lesson was brought home with a vengeance during the heavy rains of 1997 along Bear Creek in the lower Eel watershed, when 300,000 cubic yards of sediment went crashing through the watershed, wiping out a decade's worth of in-stream restoration work (log pools among them).

Another major source of sediment is

poorly maintained logging roads. If not properly sloped, they will gradually erode away. Streams, where they cross roads, must also be carefully lined with rocks to prevent erosion.

Virtually everything that could go wrong with a poorly maintained logging road did go wrong in the Cummings Creek debacle. (For starters, the road collapsed in nine separate places on a one-mile stretch.) But the homeowners who depended on that road found that adversity can have its benefits. Maria Jorgenson, one of the residents who ended up trekking into her home over the devastated logging road, remembers the

experience with mixed feelings: "The mile walk was a hardship in many ways, but as with any hardship there was some benefit," she wrote in a brief history of the ordeal. "It gave people time to think and it renewed an appreciation for the beauty and potential viability of the creek itself."

Out of the experience came a major effort to restore the watershed. In addition to the problems faced by the half-dozen families who'd been stranded in the upper elevations of the watershed, those in the lowlands had experienced flooding as the lower stretches of the creek filled with sediment. And the lowlanders were having their own road problems: The flooding spilled over onto Highway 36, the community's main arterial.

The erosion problems and sediment buildup that were disrupting the lives of the people who lived in the Eel River watershed had for some time been killing its salmon. Coho have not been seen in Cummings Creek for over a decade; the last sighting of chinook was in 1993. But with the same forces that had degraded fish habitat now having an adverse impact on their human neighbors, the stage was finally set for remedial action.

But before restoration work could begin, there was one major problem. The six upper watershed families, angry and frustrated over the failure of their road, had hurled angry accusations at Pacific Lumber, the timber company that owned it and that was now refusing to step in and repair and maintain it.

"We felt like they were treating us like all the other animals in the forest—as just another nuisance," comments Jorgenson.

It took a major diplomatic effort by a professional watershed coordinator, Bill Matson, to restore the relationship between Pacific Lumber and the residents before repair could begin on the road itself. Ultimately, it all got sorted out. The folks in the uplands were able to forge an alliance with the residents of the lowlands, and by hiring Matson, and finally taking a let's-roll-up-our-sleeves-and-get-this-done attitude, the impacted residents were able to bring the big timber company to the table.

When the dust had settled, Pacific Lumber ended up contributing over \$60,000 for repair and rerouting of the access road. In places where the old road cut through a gorge, causing severe erosion problems, it was totally rerouted; the old portion of the road was removed and the hillside restored

to its original contours. Log jams in the creek were removed to allow fish passage. Local residents, including students from the area high school, have contributed countless hours of volunteer time on revegetation projects. And since the project was initiated, all the roads in the watershed have been evaluated for their potential to collapse and deliver additional loads of devastating sediment down to the creek. If future disasters—both for fish and humans—are to be avoided, the work at Cummings Creek is far from completed.

In the North Coast's Eel and Garcia River watersheds, along Siskiyou County's Scott River, and in Oregon's Applegate River watershed, ranchers—not generally thought of as environmentalists—have also found that their interests and those of the fish sometimes coincide. Restoration specialist Craig Bell has been working in the Garcia River watershed on the North Coast for the past decade. He describes one longtime ranching family in the region, the Stornettas, as "proud people who don't like to be told what to do." Even so, Henry, Walt and Larry Stornetta have agreed to have part of their land fenced off from cattle grazing. The reason: over-grazing next to the river. The resulting denuding of the riverbank was causing it gradually to erode into the river.

"They weren't leaving enough room for the river, and the river was biting back," as Bell puts it.

It was a lose-lose situation for the ranchers and their aquatic neighbors: The Stornetta family was losing grazing land at the same time the river was filling with sediment. The ranchers would have to, in effect, give some of that land back to the river in order to save the rest of it. In addition to fencing off part of their land, members of the Stornetta family and other volunteers have since replanted the banks with willows, alders, and other erosion-preventing vegetation.

On the Applegate River in southern Oregon, farmers in the watershed, like the ranchers along the Garcia, have gotten involved in restoration efforts as a means of saving their land. Unstable, barren river-

banks add sediment to the river, causing it to rise and flood otherwise farmable land. By participating in revegetation projects on the riverbanks and flood plains, the farmers along the Applegate, like the ranchers, are helping enhance both their own and the salmon's habitat.

Virtually all watershed organization efforts depend on the voluntary cooperation of ranchers, timber interests, farmers and other landowners. Economic self-interest, as we've seen, can help spur participation, but often major diplomatic skills are required, as well, to bring everyone on board.

Tim Franklin, one of the managers of the Applegate effort, notes that "a lot of these farmers and ranchers have been talked down to by so many government agencies, that they have a pretty bad attitude toward anyone trying to tell them how to manage their land."

His own approach to these hardworking and often proud people is to "assume that they're good stewards of the land, or are at least trying to be. If we start from that assumption we're more likely to get their cooperation."

The biggest hurdle in getting everyone talking and working together is getting past what restora-

tionists call "the finger-pointing stage." Residents, for example, who have to carry their groceries and other provisions home on their backs because of a failed logging road may be inclined to take their frustrations out on the timber company that owns the road, especially when said company refuses to fix it immediately. That's when the calm, even-tempered presence of a professional like Bill Matson comes in handy.

"The key thing is to get all the parties away from blaming each other and start to address the real problems," notes Matson.

Says the Garcia River's Bell: "The way I approach it is, the fishermen, environmentalists and ranchers aren't going away, they're all going to be part of the watershed for a long time to come, so they'd better figure out how to work things out."

Mitch Farro is a former commercial fisherman who, with the decline of the salmon fishery, has dedicated himself to the task of restoring their habitat along the North

THERE WILL BE MORE
LEGAL ACTIONS
AS THE COALITION OF
FISHERMEN AND
ENVIRONMENTALISTS
GO TOE-TO-TOE
WITH SOME OF THE MOST
POWERFUL ECONOMIC
INTERESTS IN CALIFORNIA
AND OREGON.

Coast. Using a crew composed mostly of retrained commercial fishers like himself, Farro recently completed an extensive study of potential erosion along 61 miles of logging roads in the Salmon Creek watershed. The study is a prelude to extensive restoration work in a watershed that still has viable populations of coho and chinook. Farro's crew, which walked every inch of the roads, looked for potential landslides and uncontrolled runoffs that are eating away at the roads.

Such detailed studies are essential, Farro believes, if all the stakeholders in a watershed—small landowners, timber companies, ranchers and farmers—are going to make the crucial leap past the finger-pointing stage. Once they have the facts in front of them, Farro firmly believes, they're less likely to engage in emotion-charged rhetoric.

"You need to focus on where you can make things better using a good science-based approach," emphasizes Farro. "It's the only way we're going to get out of this mess."

But all of these efforts, even when greased by the skillful diplomacy and diligent fact-gathering of people like Farro, haven't really been enough to restore the wild salmon and the steelhead trout to anything even remotely approaching their historic levels. That's because these restoration efforts operate in a larger context of government regulations and timber industry practices that they have little or no control over. A recent study of 80 watershed councils, recognizing this larger problem, calls for a "strengthening of state forest practice regulations" as one of the principal reforms needed if endangered wild fish are to be restored to sustainable populations.

Of course any such "strengthening" of forest practice rules is easier said than done. Environmentalists and fishing groups in both states have long been calling for tighter forestry regulations—in particular, for wide protective buffers that preserve shade and bank stability along streams that harbor, or used to harbor, endangered fish; for timber-cutting restrictions to prevent sediment from flowing along seasonal streams that feed into major fish-bearing streams; and for removal or upgrading of the huge inventory of poorly maintained logging roads in private and public forests. In both states these types of reforms have been supported by independent panels of scientists.

In Oregon, proposals for timber-cutting

reforms have been repeatedly blocked by opposition from timber interests.

Despite similar pressures, California recently took a few halting steps in the direction of fish-friendly timber rules when its Board of Forestry last March voted to restrict some cutting along major streams and to ban the use of heavy equipment (but not cutting per se) along seasonal streams.

But these timid steps are generally viewed as too little and too late by a coalition of salmon advocates that includes commercial and sport fishing organizations and a host of environmental groups ranging from the relatively sedate Sierra Club to the saber-rattling activists of the North Coast. For the past several years they've joined forces in an effort that Zeke Grader of the Pacific Coast Federation of Fishermen's Associations calls the "privatization of conservation."

In Grader's view, these nonprofit groups are filling a void left by a lack of governmental leadership on behalf of the wild fish. Using the two landmark environmental statutes of the 1970s—the Endangered Species Act and the Clean Water Act—this coalition of fishermen and environmentalists has sued state and federal agencies to force them to add salmon and steelhead runs to the endangered species lists and to enforce sediment and water temperature standards on behalf of wild fish in rivers throughout Oregon and California.

Members of this same coalition, known informally as The Gang of Seven in California, were among those who took California's forestry board to court last March, charging that its go-low approach is, in effect, contributing to the decline of the salmon and steelhead. And Glen Spain in the Oregon office of the Pacific Coast fishermen is threatening a similar lawsuit against both the Oregon Board of Forestry and the State Agricultural Department on similar grounds.

In some ways it's surprising that Oregon and California are running on parallel tracks on the salmon issue. Oregon, after all, is the state where the governor sports license plates touting his support for the salmon and where the state's newspaper of record, *The Oregonian*, rarely misses a day without an update on salmon efforts. In California, the issue barely registers on the political landscape; the state's two-term Republican governor, Pete Wilson, was never known to have uttered the word "salmon" in public, and the current governor, Demo-

crat Gray Davis, seems likely to preserve that perfect record.

But if you look below the surface, the similarities between the two states really aren't so surprising. In California, support for salmon habitat restoration comes from the more Oregon-like regions of the state—rural areas like the North Coast whose major streams, like those of Oregon, were once home to vast numbers of the wild fish.

While salmon restoration efforts at the individual watershed level seem to be vigorous and thriving, efforts in both states to revise timber regulations to reduce erosion problems and improve stream temperatures have hit a snag, primarily because of vociferous opposition from the politically powerful timber industry.

In California, salmon advocates have already tried to break up this impasse with their recent lawsuit against the state board of forestry, and it's a safe bet that there will be more legal actions as the coalition of fishermen and environmentalists go toe-to-toe with some of the most powerful economic interests in both states—not only with the timber industry but also with agricultural interests whose deliveries of irrigation water are threatened by proposals to divert more water to benefit fish. There are even hints from salmon advocates that future legal action may target these two industries specifically, in addition to the government agencies who regulate them.

The core support for these efforts is coming from those who live in fragile watersheds like those on California's North Coast—where the human population is learning, sometimes the hard way, that the health of any one species is tied to that of all the others in the watershed. ■

Tim Holt is the author of *The Porch-Sitting Outlaw*, a collection of his non-fiction writing. His novel set in the Siskiyou region, *On Higher Ground*, will be published this fall.

Michael Feldman's

What'd'Ya Know?

All the News that Isn't

Darva Conger, filing for annulment from her millionaire, will marry Elian Gonzalez so he can get his green card.

Pope to apologize for history; next year, English and Phys. Ed.

A study reveals that brains continue to grow to age 15 but not a minute after. That'll take you right up to your learner's permit.

Researchers at Ohio State conclude that leaving on a nightlight does not make you nearsighted. The results are still out on whether swallowed gum stays in your stomach, if running with a pointed object will take out an eye, and the manifold dangers of thrusting your hands in your pockets.

In the Middle East, the Pope falls short of a full endorsement of Israel, saying only that one of his best friends was Jewish.

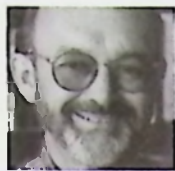
Here at home, a House committee looks into e-mail-gate, where scores of pertinent e-mails needed for the impeachment proceedings were misdirected from whitehouse.gov to hotasianbabes.org.

And in New York, Mayor Giuliani orders that people who look like they have bad records may be shot.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

Slugs

A field trip to the coast with my systematic botany class reminded me of one of my favorite animals. In the redwoods we saw banana slugs—big yellow slimy banana slugs, some with spots, some without, but all with shiny coats that make your last head cold seem like nothing at all.

Slugs and I go back a long way. One early memory is Papa wandering around his beloved vegetable garden, salt shaker in hand, searching for unfortunate, unwary slugs. The yard had strategically placed long, sharpened sticks for the same purpose: slug murder. Victims were mostly European immigrants that do the most damage in gardens. Our slugs met a somewhat painful end, not quick, like the slugs in the backyard of one of my former students. His mama shot them from her kitchen window with a .22 caliber pistol.

My first major banana slug experience was as a graduate student at the University of British Columbia. I was working on fern cytology and wanted to count the chromosomes in the gametophyte, which have half the number of the root tips. The cell walls kept getting in the way. I read that some European workers used an enzyme from land snails' stomachs to dissolve the cell walls away. I didn't have snails, but I easily collected two gallons of live slithery, slimy banana slugs. I operated and collected 5 cc of stomach contents and pounds of slime. Imagine pouring out an entire jar of rubber cement and running your fingers through the puddle until it dried, coating your hands and fingers in a thick sticky layer. Slug enzyme didn't work. Cell walls stayed intact, but not the slugs.

Banana slugs much prefer the damp moist recesses of their native forest habitat to gardens. They eat most anything. Living plants, decaying plants, fungi, algae, lichens, dung, dead animals are all prized. They play a valuable role in forest ecosystems, helping to recycle nutrients tied up in plant and animal bodies.

Banana slugs are shell-less lunged mol-

lusks. Scientists call them *Ariolimax columbianus*. They are found from south-east Alaska through northern California south to Santa Cruz. They are the second-largest land slugs in the world, reaching a maximum length of ten inches. Only the European slug is larger.

Slugs glide along on a trail of slime on their muscular foot. Just behind their four tentacled sensory organs lies the saddle-like mantle that hides the anus and the genital opening. Between is a hole in the mantle that leads to a lung-like cavity that slugs open and close according to need.

Their sex life is enough to make the Marquis squirm. They are hermaphrodites. Foreplay consists of a pair of slugs circling into a tight S-shape with much nudging, licking and biting. Then, at the height of sluggly passion, penetration of each into the other by members of prodigious size occurs. Sperm is exchanged and mutual fertilization follows. No cigarettes are smoked—however, there's more. The prodigious penises get stuck and the only way to disconnect is by apophallation. That is, they bite each other's organs off! After disentangling themselves, the battered and presumably exhausted slugs crawl off to lay their eggs to assure new slugs for future generations.

For all their strange ways, which are disgusting to some, banana slugs play a valuable ecological role. They are a grand example of a creature uniquely adapted to its way of life. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Leave a Legacy



LEAVE A LEGACY[™] of Southern Oregon

We live in a region rich from philanthropy. Our neighborhoods, downtowns, schools, churches and rural areas all possess programs, services or facilities that exist because of the generosity of our citizens. While many people regularly give volunteer time and financial gifts to the charities of their choice, few remember these same organizations in their wills or trusts. Developed by the National Council on Planned Giving, the Leave a Legacy (LAL) program aims to change this trend through education and public awareness.

Leave A Legacy of Southern Oregon is a collaboration that includes a multitude of Southern Oregon's many worthwhile non-profit organizations. LAL, along with Medford Mayor Lindsay Berryman, has declared May as Philanthropy Month. As part of their month-long educational drive, Leave A Legacy will hold a kick-off event and reception at Hanley Farm on May 2 at 11:00 a.m. Continuing throughout the month, LAL and individual agencies will present a variety of events, including open houses, slide presentations and panel discussions, offering additional opportunities to learn about leaving a legacy.

Roughly, 50% of Americans die with a will or trust in place. Of those 50%, less than 6% currently make bequests to the charitable organizations they supported during their lives. Yet, these type of gifts contribute significantly to the health and vitality of a community. Consider southern Oregon without Lithia Park, the renovated Craterian Ginger Rogers Theater, the Smullin Center, the Britt grounds, Hanley Farm or the Beekman property. All or part of these public places became vital community assets because individuals saw the value in

LEAVE A LEGACY OF
SOUTHERN OREGON IS A
COMMUNITY-WIDE
PROGRAM PROMOTING
INTEREST IN CHARITABLE
GIVING THROUGH A WILL
OR TRUST.

creating and continuing programs that were important to them. Likewise, the Elizabeth Skyman Educational Endowment Fund provides money for educational public programs at Rogue Valley Medical Center and the Otterdale and Bishop Trust Funds grant scholarships to Rogue Valley students wishing to study medicine. These examples represent only a few bequests which continue to benefit our region.

More than words in a legal document, a bequest reflects values. When a person dies without a will or trust, the state distributes the estate's assets according to the law, not according to an inten-

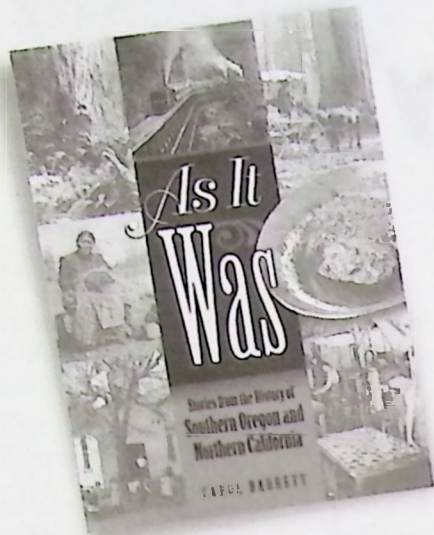
tional personal plan. Making a bequest of any size is an important statement of values. It conveys to a person's loved ones, heirs and community the issues they hold dear for future generations. Additionally, a charitable bequest can provide significant tax and legal benefits.

Leave a Legacy is an important step forward for the regional non-profit community, as a number of groups work together to encourage this type of charitable giving. Leave A Legacy's May 2 kick-off event will include a series of speakers sharing stories of Rogue Valley legacies and information about the benefits of making a charitable bequest. Medford Mayor Lindsay Berryman will also speak about the importance of charitable giving in our community. Margaret Watson, Hanley Farm's curator, and volunteers from the Southern Oregon Historical Society will conduct tours of the farm immediately following the speakers' program. A light lunch will be served and reservations are required. LAL encourages carpooling as parking is limited. To make reservations or receive more information, please call 541-732-6767 or visit the LAL website at www.leavealegacysooregon.org.

BY

Marianne C. Wunch

As Heard on the Radio!



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BY CAROL BARRETT

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ONLINE

Joe Loutzenhiser

Hand-Held Computers

I've always been skeptical of hand-held computers. They just didn't seem practical. If there was even a keyboard, it was too small. The handwriting recognition was so poor the results came out like Mad-Libs. The screens were dark, grainy, and lacked color. Reading the small text induced migraine headaches. And the computers were too big (making the term "hand-held" an amusing misnomer) and too fragile. They mostly seemed to be a geek status symbol - something that people flaunted, but never really used.

Even if one could prove useful, I never thought my life was complicated enough to justify the expense. It seemed like a good ninety-nine cent notebook would do just fine.

But my life did get complicated, with a family, job responsibilities, and a technically complex profession. For a person who regularly does not know the day of the week, I was becoming overwhelmed with the minutiae of my life. I decided that for a few hundred dollars I was willing to give a hand-held computer a try. It would be an experiment, and if it didn't turn out I'd just sell it on eBay.

The question was, "Which hand-held computer?" At the time there were two good choices: one of the numerous Windows CE computers, or a Palm Pilot. I looked into the Windows CE computers, but was not impressed. Windows seemed out of place on such a little machine. They were also expensive; most were out of my price range. So that left a Palm. There are quite a few models to choose from, some also very expensive. But I chose the "cheap-skate" model: the IIIe. It cannot be upgraded, but has a backlit screen for working in the dark and enough RAM to hold the names and addresses of more people than

I'll ever want to know. At the time it cost \$225.00, but can be had now for much less.

Right off, I was surprised by how easy the Palm was to use. I learned how to use most of its features in a lazy three-day vacation weekend. Reading the manual is important, though. A Palm is different enough from a desktop computer that some of the concepts are not self-evident.

Writing on a Palm is done with script called "Graffiti." It closely approximates common printing, but leaves out strokes unnecessary for accurate recognition, such as the cross bar on a capital "A." Although at first it felt strange to write this way, I quickly adapted. It is actually a more efficient way to write than conventional printing, minimizing the amount of pen travel. Even so, I've never

gotten as fast at Graffiti as my normal printing. I guess twenty-five years of practice is hard to beat. I've been tempted to buy a keyboard that plugs into the Palm, but they look to be low quality, being similar to cheap laptop chiclet keyboards.

It has been somewhat of a surprise to me what I have actually used the Palm for. Originally I thought that I would use it to take notes in meetings, but I rarely do that beyond simple points. Text input is just too slow, and I find myself reverting to pen and paper.

On the other hand, transcribing the random thoughts and ideas that come to me has been invaluable. In the past I'd either forget, or scribble them on the backs of receipts in my pockets only to lose them in the wash. It's excellent for those daily programmers' epiphanies that happen in the strangest places. I even use it to outline these columns. The concept is similar to those tiny tape recorders, but with a Palm you don't look near so silly.

I DON'T THINK IT'S
AN ACCIDENT THAT
THE PALM BEARS A
RESEMBLANCE TO
A STAR TREK
COMMUNICATOR.

The Date Book feature has also proven useful. The alarm reminder helps me remember to put out diapers on Friday morning as well as keep me on time to meetings. The only problem is that I've come to rely on it so much that if I don't put an upcoming event in the Date Book, I'm almost sure to forget it.

Another invaluable feature has been the Address Book. More convenient and maintainable than a paper address book, it has centralized the information for most everyone I know. It also comes in handy to note when I loan a book or game to someone.

Something else I found surprising was the number of books available for downloading onto the Palm. Due to copyright law most of the books are public domain, but that includes most classic literature. The text on a Palm is clear enough that I can read for quite awhile without eyestrain. It's certainly no replacement for the pocket novel, but it'll do in a pinch.

There are a lot of little things I appreciate, too. The batteries last for a long time (weeks, even under heavy use), and give plenty of warning before expiring. The software to backup the Palm's data to your PC is easy to install and use. And there are thousands of programs available to be added to the Palm, most either free or inexpensive (www.palmcentral.com). I have even abandoned my traditional calculator for a nifty Palm version called RPN.

There may be a bit of geek cachet involved, too. I don't think it's an accident that the Palm bears a resemblance to a Star Trek communicator. My feeble attempts at humor have led to my son calling the Palm a "Scotty," as in "Beam me up, Scotty!" a phrase I often use as I flip open the cover.

I don't know if a hand-held computer is for everyone, but I sure wouldn't want to give mine up. ■

TUNED IN *From p. 3*

mercial educational radio, in a newly established high-frequency AM radio band, which eventually became what we know as FM. In 1940 the FCC went further and reserved for noncommercial stations five frequencies in the new band which was at the time of little interest to commercial broadcasters. It was a small, not particularly significant step but it established an important precedent.

The NAEB, Morgan and their allies continued to fight and, immediately following World War II, when the FCC established the traditional FM band from 88 MHz to 108 MHz to replace the high-frequency AM bands created between 1938 and 1940, the Commission reserved 20 percent of the frequencies, all housed between 88 MHz and 92 MHz, for the noncommercial educational radio stations which it had authorized in 1938.

It was a historic moment. In 1952, following a tenacious fight led by Frieda Hen-nock, the FCC's first woman commissioner, a parallel reservation of channels for non-commercial television was enacted by the FCC.

Noncommercial radio was ill-funded and FM was a marginal listening service. Not a great deal of national significance occurred for the next twenty years but in 1966, recognizing the opportunity which noncommercial broadcasting presented and responding to growing disenchantment with commercial broadcasting, President Lyndon Johnson signed legislation establishing the Corporation for Public Broadcasting (CPB). For the first time the federal government committed the nation to developing a specialized type of programming service, public broadcasting, using frequencies expressly reserved for that purpose.

A lot has occurred since then. National Public Radio has created the nation's premier radio news enterprise. Lake Wobegon has become part of our national culture. Communities once considered too small to even support a public radio station, like our own, have nurtured and developed a type of radio which only the most visionary individuals might have dreamt of at radio's founding.

Public radio has changed American life. In my lifetime I can think of only three instances in which commercial broadcasting has covered Congressional hearings gavel-

to-gavel. Beyond the 1954 Army-McCarthy hearings, the Watergate hearings and the Clinton Impeachment hearings, public radio has brought gavel-to-gavel coverage of most major issues which have fallen beneath the visibility of commercial networks. In many communities, the local public radio station maintains the only radio newsroom in the community. On the local and national level, public radio is frequently a unique source of information about community events and issues of importance.

None of these things would have occurred without the reservation of frequencies which guaranteed public radio's potential.

The public broadcasting community has no standing award which can be given posthumously and enough time has passed that none of the individuals who doggedly waged the fight for spectrum reservations remain alive. And so, in the absence of some special award from either public broadcasters or the federal government, the contributions made by the Clymer, Morgan, Harney, Alexander, Nockels, Hutchins and Hen-nock remain unacknowledged. Their struggle was difficult, lengthy and required true commitment to principle and thus serves as a continuing lesson for public broadcasters and for the nation.

It would be appropriate to honor them for their contribution and I hope, some day, my colleagues or Congress will find an appropriate method to do so, not only because it is warranted, but because it serves as a lesson for the present and future as we continue to wrestle in new media with many of the same issues which ignited their own struggle.

They deserve our nation's full thanks. ■

Ronald Kramer is JPR's Executive Director.

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

Open Air

Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer/songwriters, new acoustic sounds, and cutting-edge contemporary music. Open Air hosts Maria Kelly and Eric Alan guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



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ON THE SCENE

Terry Gross

Inside Fresh Air

More than 2.5 million people tune their radios in to Fresh Air every week. They count on host Terry Gross for thought-provoking interviews with prominent cultural, entertainment, and political figures. Gross usually preps for and conducts two one-hour interviews each weekday, which her editors cut to fit into her one-hour show. Below, Terry is on the other side of the process, as Claudia Pearce asks her about behind-the-scenes details.

Claudia Pearce: Your *Fresh Air* guests always sound so interesting. Do you ever tape a show, and then find it wasn't as fascinating as you had hoped?

Terry Gross: Oh sure. Then we have two alternatives. We can edit the tape and keep it very short. Maybe [the guest] told two wonderful stories, or told two points that you wouldn't have thought of before, so we just edit it down to that. Or if it's very, very bad, if it's sleep-inducing bad, we can just not run it. The problem is, if you don't run it, you feel terrible, because somebody's been generous enough to drive to give you their time. But we figure, if they're not going to come across well, we're not doing them a favor. And we're certainly not doing any good for our listeners. So when we have to, we kill the tape.

C.P.: Have you made enemies that way?

T.G.: Yeah, a couple. That's one of the things I've had to learn, being a woman in broadcasting. You know, I grew up wanting to be liked and wanting to be nice. And suddenly I'm in a position where I'm saying no to people all the time. No, we're not going to book you on the show. No, we're not going to run your interview. No, you can't shamelessly promote your book. And so, early on in my career, I felt awful! But you just have to deal with it. In one instance, we were accused of censorship - it even made the newspapers. I think [the guest] must have called in all his chits from the reporters he knew and said, "Terry Gross is not running my tape!" So these reporters were calling me up, and the more I explained, the more I was

misinterpreted. They thought I was covering up. It was a horrible experience, I didn't sleep for days. It was just a nightmare.

C.P.: How much time do you spend on the job?

T.G.: On weekdays, all day, all night with the exception of dinner. Well, I mean, I sleep, but I work when I wake up and I work after dinner until it's time for bed. Weekends I've made some progress. I used to work a lot Saturday and Sunday, but now I keep my work to a few hours.

C.P.: Are you working less on weekends because you're a married woman now?

T.G.: Well I decided a while back that I was just getting too old to live that way. I mean, you can't just be an interviewing machine. You have to savor a little bit of life. I'm always trying to think of ways to work a little less.

C.P.: You do most of your interviews long-distance rather than in-person. Do you have a preference?

T.G.: You know, I like them both. The advantage of being in person is obvious. You can see each other, pick up on body language, schmooze for a few minutes before the interview begins and get to know each other. But that's also a potential disadvantage. Because, when you're schmoozing beforehand, you don't want to talk about the main subject. You don't want the interviewee to say [on the air], "Well, as I just told you a few minutes ago," and then give a lesser version of the incident. And then sometimes your schmoozing chemistry isn't that good. I'm not the best schmoozer. I'm a better interviewer—when I have a focus and I'm going for the real thing. So it's nice when you're doing it long-distance—your time starts and you start the interview. Also, it's pure radio. Because you don't have the body language, you have to communicate with your voice, which means the listeners are sharing it too.

C.P.: Do all these interesting people you've interviewed and prepped for so intensely become a blur?

T.G.: Oh, yes, I've jammed so much into my short-term memory banks that I've developed a proper-noun block. I have trouble retrieving anything that starts with a capital letter. So I'll know the movie but can't access the title. Or I'll know the person, the book, the record, but can't access the name. It's so irksome.

C.P.: What do you do when you're in the middle of an interview and that happens?

T.G.: It doesn't usually happen in interviews. I don't really know why.

C.P.: How do you feel about going on the road to do shows?

T.G.: You know, I lead a very insular life—not intellectually, but physically. I'm almost always at one of three places: My desk—which is my dining room table—my office in the station, or the recording studio. So it's good to get to actually see the different worlds people live in. It's interesting to meet people who listen to the show and see what they're like and what they think works and what doesn't. ■

Fresh Air can be heard every weekday at 3pm on the News and Information Service of Jefferson Public Radio; *Fresh Air Weekend* can be heard each Saturday at 7pm..

OUTLOOK

From p. 7

fective competition on the West Coast. But even if the Federal Trade Commission blocks the merger, continuing export of Alaska oil to world markets means the West Coast will still pay high gasoline prices to keep some of that Alaska oil here for domestic consumption. Perhaps we should call this policy "Drain America First." ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

THE TALK OF THE NATION

SM

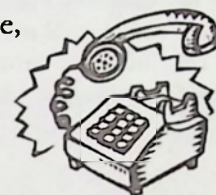


Juan Williams



Ira Flatow

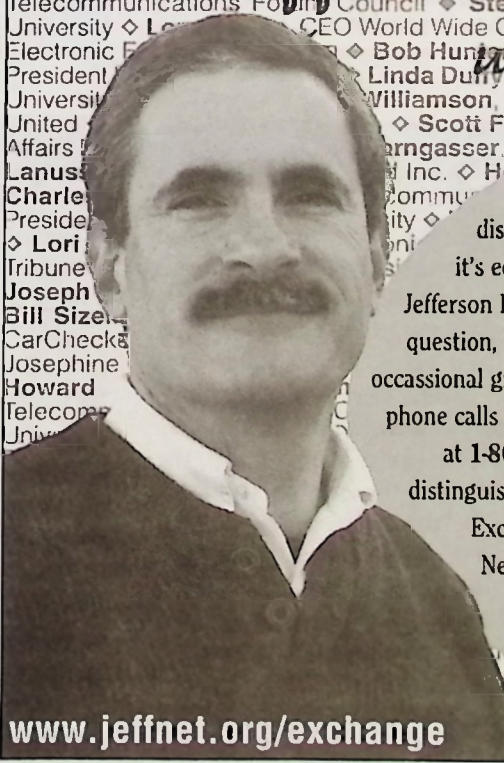
National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide, **Talk of the Nation** delivers the views behind the news.



News & Information Service

Weekdays at 11am

The Jefferson Exchange
with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, The Jefferson Exchange is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on The Jefferson Exchange - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County. For the guest schedule see our web site at www.jeffnet.org/exchange.

www.jeffnet.org/exchange



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT

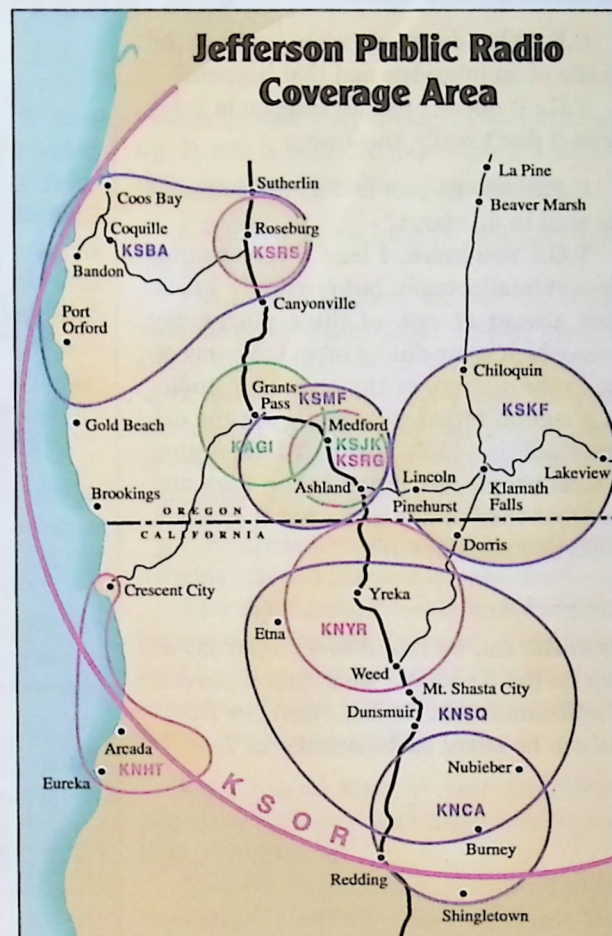
Join us on Saturday, May 6 at 2pm for a special edition of *From the Top*. Judy Collins joins Christopher O'Riley and seven brilliant young musicians on an especially emotional program. We hear a powerful young piano trio from Chicago who have mastered the challenging third movement of Rebecca Clarke's Piano Trio. Judy Collins performs her song "My Father" and candidly discusses her own childhood, her blind father, and her classical music studies with the famous female conductor Antonia Brico. Judy concludes the program with a moving performance of "Turn, Turn, Turn" arranged specifically for her and all the young performers on the show.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

On Sunday May 28th at 9pm, *The Thistle & Shamrock's* Fiona Ritchie goes Canadian. Ritchie makes a connection with Canadian Celts and presents the music from Nova Scotia, Ontario, Quebec, Newfoundland, and Prince Edward Island. Contributors include Leahy, Mary Jane Lamond, Buddy MacMaster, and Barachois. Tune in for *The Thistle & Shamrock* "Canadian style."

News & Information Service KSIK / KAGI

Sunday, May 14th is Mothers Day, and *This American Life* will have special stories about mothers. In the tradition of his very popular Father's Day program, Ira Glass presents compelling stories of humor, anguish and joy all revolving around the subject of Mom. Listen Sunday May 14th at 2pm for an unforgettable hour.



Volunteer Profile: Rick Larsen



Rick Larsen hosts *Rollin' the Blues* each Sunday on the Rhythm & News Service of JPR. His interest in rhythm and blues started as a kid growing up in Oakland, CA, where he listened to soul and gospel as well. Later, Rick played in blues bands, wrote his own blues songs and started listening to public radio, including JPR. He became chairman of the Shasta Blues Society in the early '90s and also festival director for the first two *Blues by the River* festivals in Redding. Rick is currently a Senior Case Manager for the Shasta County Dept. of Social Services, where he's been for

13 years. Besides blues, he loves basketball: playing, coaching youth basketball, and acting as referee for youth and adult leagues for the City of Redding. Last year, just in passing, Rick mentioned that if JPR ever needed a blues DJ, he'd be interested. As it turns out we did and here he is!

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities
listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRS 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm News	7:00pm State Farm Music Hall	10:30am The Metropolitan Opera	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		2:00pm From the Top	11:00am Siskiyou Music Hall
4:00pm All Things Considered		3:00pm Siskiyou Music Hall	2:00pm Center Stage from Wolf Trap
		4:00pm All Things Considered	3:00pm Car Talk
		5:00pm Common Ground	4:00pm All Things Considered
		5:30pm On With the Show	5:00pm To the Best of Our Knowledge
		7:00pm State Farm Music Hall	7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am Morning Edition		6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air		10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered		N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily		10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café			3:00pm Le Show
8:00pm Echoes		11:00am Car Talk	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha		12:00pm West Coast Live	5:00pm All Things Considered
		2:00pm Afropop Worldwide	6:00pm Folk Show
		3:00pm World Beat Show	9:00pm Thistle & Shamrock
		5:00pm All Things Considered	10:00pm Music from the Hearts of Space
		6:00pm American Rhythm	11:00pm Possible Musics
		8:00pm Grateful Dead Hour	
		9:00pm The Retro Lounge	
		10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00am BBC World Service	8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	6:00am BBC Newshour	6:00am BBC World Service
7:00am Diane Rehm Show		7:00am Weekly Edition	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden	10:00pm Radio Mystery Theater	8:00am Sound Money	10:00am Beyond Computers
10:00am Public Interest	11:00pm World Radio Network	9:00am Beyond Computers	11:00am Sound Money
11:00am Talk of the Nation		10:00am West Coast Live	12:00pm A Prairie Home Companion with Garrison Keillor
1:00pm Monday: Talk of the Town		12:00pm Whad'Ya Know	2:00pm This American Life
Tuesday: Healing Arts		2:00pm This American Life	3:00pm What's On Your Mind?
Wednesday: Real Computing		3:00pm A Prairie Home Companion with Garrison Keillor	4:00pm Zorba Paster on Your Health
Thursday: Word for the Wise and Me & Mario		5:00pm Talk of the Town	5:00pm Sunday Rounds
Friday: Latino USA		5:30pm Healing Arts	7:00pm People's Pharmacy
1:30pm Pacifica News		6:00pm New Dimensions	8:00pm The Parent's Journal
2:00pm The World		7:00pm Fresh Air Weekend	9:00pm BBC World Service
3:00pm Fresh Air with Terry Gross		8:00pm Tech Nation	11:00pm World Radio Network
4:00pm The Connection		9:00pm BBC World Service	
6:00pm Fresh Air (repeat of 3pm broadcast)		11:00pm World Radio Network	
7:00pm As It Happens			

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KNHT 107.3 FM
DEL RIO/EUREKA

KSOR dial positions for translator communities listed on page 18

JEFFNET

the community-based internet
service of the jefferson public
radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

3 WAYS TO LEARN MORE

①

Stop by the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

②

Call us at (541) 552-6301, weekdays from 8am to 5pm

③

Visit us on the World Wide Web at <http://www.jeffnet.org>

**In Jackson & Douglas
counties dial locally ...
connect globally**

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Dexter Patmon.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

The Metropolitan Opera

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State

HIGHLIGHTS

FEATURED WORKS

* indicates May birthday

First Concert

- May 1 M Handel: Trio Sonata in G, Op. 5, No. 4
- May 2 T Ravel: *Le Tombeau de Couperin*
- May 3 W Matti Rautio: Piano Concerto
- May 4 T Haydn: String Quartet in E, Op. 17, No. 1
- May 5 F Brahms*(5/7): 8 Piano Pieces, Op. 76
- May 8 M Carl Stamitz*: Clarinet Concerto No. 11 in Eb
- May 9 T Massenet*(5/12): *10 Pièces de genre*
- May 10 W LeClair*: Overture, Op. 13, No. 2
- May 11 T William Grant Still*: Symphony No. 3, *The Sunday Symphony*
- May 12 F Fauré*: Cello Sonata, Op. 117
- May 15 M Monteverdi*: *Volgende il ciel*
- May 16 T Haydn: Harpsichord Concerto in F
- May 17 W Satie*: *Nocturnes*
- May 18 T Goldmark*: Overture from *Prometheus Bound*
- May 19 F Arthur Meulemans*: Concerto No. 1 for Horn & Orchestra
- May 22 M Wagner*: *Prelude and Liebestod* from *Tristan und Isolde*
- May 23 T Francaix*: Concerto for Guitar and String Orchestra
- May 24 W Liszt: Piano Concerto No. 2 in A
- May 25 T Telemann: Quartet No. 3 in G
- May 27 F Debussy: *Iberia*
- May 29 M Albeniz*: *Cantos de España*
- May 30 T Beethoven: Violin Sonata No. 6 in A
- May 31 W Marais*: Suite in D

Siskiyou Music Hall

- May 1 M Beethoven: *Diabelli Variations* in C, Op. 120
- May 2 T Joseph Holbrooke: Piano Concerto No. 1 *"The Song of Gwyn ap Nudd"*
- May 3 W Mahály Mosonyi: *Grand Nocturne for Piano, Violin, and Cello*
- May 4 T Adolf Linblad: Symphony No. 2 in D
- May 5 F Dvorak: Symphony No. 9, *"From the New World"*
- May 8 M Tchaikovsky*(5/7): *Serenade for Strings*
- May 9 T Mendelssohn: String Quintet No. 1 in A
- May 10 W William Levi Dawson: *Negro Folk Symphony*
- May 11 T Strauss: *Symphonica domestica*
- May 12 F Rachmaninov: *Symphonic Dances*, Op. 45
- May 15 M Schubert: Symphony No. 8, *"Unfinished"*
- May 16 T Ignaz Brüll: Piano Concerto No. 2 in C
- May 17 W Richard Hol: Symphony No. 3, Op. 101
- May 18 T Dukas: Symphony in C
- May 19 F Brahms: Piano Sonata No. 3 in F minor
- May 22 M Wagner*: *Overture & Bacchanal from Tannhäuser*
- May 23 T Cherubini: String Quartet No. 2 in C
- May 24 W Adalbert Gyrowetz: Symphony in D
- May 25 T Bach: *Orchestral Suite No. 1 in C, BWV 1066*
- May 26 F Dohnanyi: Symphony No. 1 in D minor
- May 29 M Korngold*: Violin Concerto in D, Op. 35
- May 30 T Fasch: Overture in D minor
- May 31 W Burgmüller: Piano Sonata, Op. 8

Lyric Opera of Chicago

May 6 *Falstaff* by Verdi
Bryn Terfel, Kallen Esperian, Lucio Gallo, Bernadette Manca di Nissa, Inva Mula, Gwyn Hughes Jones, Patricia Risley, Antonio Pappano, conductor.

May 13 *A View From the Bridge* by William Bolcom
Kim Josephson, Catherine Malfitano, Julianna Ram-baldi, Gregory Turay, Timothy Nolen, Mark McCrory, Dale Travis, Dennis Russell Davies, conductor.

May 20 *Carmen* by Bizet
Denyce Graves, Richard Leech, Janice Watson, Mark S. Doss, Mark McCrory, Yoel Levi, conductor.

May 27 *Die Fledermaus* by Strauss
Dame Felicity Lott, Sir Thomas Allen, Rebecca Evans, Timothy Nolen, Bonaventura Bottone, Joyce Castle, John Del Carlo, Leopold Hager, conductor.

Saint Paul Sunday

May 7 Juilliard String Quartet
Mendelssohn: Quartet in D major, Op. 44, No. 1 - I. Molto Allegro vivace - II. Minuetto; Bartok: Quartet No. 2, Op. 17 - I. Moderato; Beethoven: Quartet No. 8 in e minor, Op. 59, No. 2 - III. Allegretto - IV. Finale

May 14 The Clerks' Group
Ockeghem: Intemerata Dei mater; Josquin Des Prez: Il-libata Dei virgo nutrix. Walter Frye: Alas, alas, alas is my chief song; Sanctus from *Missa Flos regalis*; Guil-laume de Machaut: Amours/Faus samblant; Anony-mous (from *Ivrea* manuscript): Clap, clap/Sus Robin; Ockeghem: Offertorium from Requiem; Josquin: Nymphes des bois; Jean Mouton: Salva nos, Domine

May 21 Opus One
Haydn: Trio in G major, H. XV:25-IV. Finale ("Gypsy Rondo"); Dvorak: Quartet for piano, violin, viola and cello in E flat, Op. 87 - I. Allegro con fuoco; Stephen Hartke: The King of the Sun

May 28 Mendelssohn String Quartet; Robert Mann, viola. Haydn: Quartet in D major, Op. 20, No. 4; Mendelssohn: String quintet in B flat, Op. 87

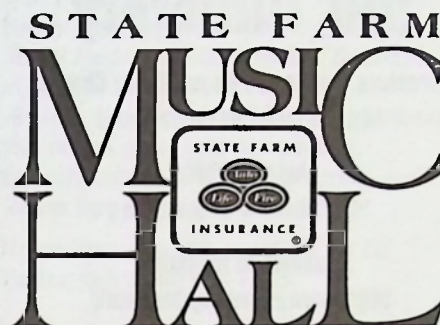
From the Top

May 6 Judy Collins joins Christopher O'Riley and 7 young musicians on an especially emotional *From the Top*. We hear a powerful performance of music from Rebecca Clarke's Piano trio and Judy Collins performing her "My Father." Judy candidly discusses her own childhood, her blind father, and her classical music training with the female conductor, Antonia Brico. The program concludes with a performance of "Turn, Turn, Turn" arranged by Judy for the young performers.

May 13 From New England Conservatory in Boston, we hear a 12-year-old pianist perform a Rachmaninov prelude. We meet a 14-year-old guitarist from Arlington Heights, Illinois and we hear music from Brahms' Trio in E Flat, per-formed by the Cleveland Orchestra Youth Quartet.

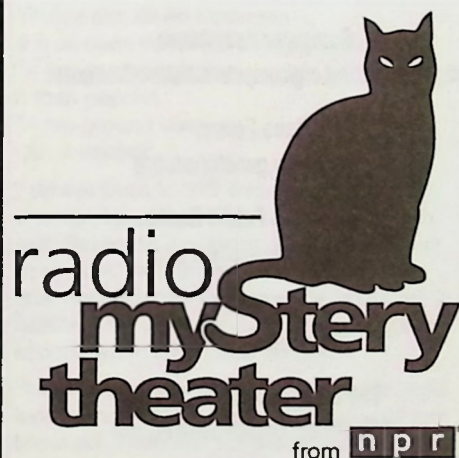
May 20 From Cambridge, Massachusetts, we meet a pre-cocious 13-year-old who trained for the flute by dragging gallons of milk around the supermarket. We hear a dizzying performance of Liszt's *La Campanella* by an ambitious 17-year-old from Dallas. And we meet a charming 17-year-old bassoonist who composes music to impress his girlfriend.

May 27 Join Christopher O'Riley and his special guest artist, violinist Isaac Stern from Carnegie Hall's Weill Recital Hall. We hear a lyric performance of Fauré's *Elegie* performed by a 14-year-old cellist from Belle Terre, NY. We meet members of the Brahms Trio, three 16-year-olds performing, you guessed it, Brahms. And we hear a 12-year-old violinist from New Jersey performing Paganini.



Nightly at 7pm on
JPR's Classics & News Service

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NPR's presentation of
the hugely popular radio
drama series originally
produced for CBS Radio
by legendary producer
Himan Brown.

Monday-Friday at 10pm

News & Information



URL Directory

American Red Cross / Rogue Valley Chapter
<http://www.jeffnet.org/redcross>

Ashland YMCA
<http://www.ashlandymca.org>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company
<http://www.bloomingbulb.com>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compassst>

Gene Forum
<http://www.geneforum.org>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org>

The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Tame Web
<http://www.tameweb.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

White Cloud Press
<http://www.whitecloudpress.org>

Rhythm & News Service

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 ROSEBURG 91.9 FM

KSKF 90.9 FM
 KLAMATH FALLS

KNCA 89.7 FM
 BURNEY/REDDING

KNSQ 88.1 FM
 MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Dexter Patmon.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

Hosts Shobha Zanth and David Harrer push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

May 7 **Ingrid Jensen**

Canadian Ingrid Jensen's vision for her music is simple: to communicate the truth as she discovers and lives it. Jensen shares this truth when she performs "My Ideal." Listeners will hear why Jensen has been called one of the most expressive trumpet and flugelhorn players on the scene today as she joins bassist Gary Mazzaroppi, drummer Robert Perkins and McPartland for "What's Your Story Morning Glory?"

May 14 **Bob James**

Pianist Bob James is an inspired musician and prolific composer. His tunes encompass many styles, while retaining his distinctive sound—a sound heard weekly on television for many years in the hit series *Taxi*. James has worked with such jazz heavy-hitters as Sarah Vaughan, Grover Washington Jr., and Freddie Hubbard. He collaborates with McPartland on Horace Silver's "Jody Grind," and solos on his composition "Into the Light."

May 21 **Ravi Coltrane**

As the son of jazz legends John and Alice Coltrane, saxophonist Ravi Coltrane is continuing the legacy he has inherited by developing his own sound and feeling. He talks about his family's musical heritage and his individual approach to the music. He and McPartland duet on "What is this Thing Called Love?" and "If I Should Lose You."

May 28 **Ellis Marsalis**

Before there was Wynton or Branford, there was pianist Ellis Marsalis. Patriarch of the influential jazz family, Marsalis performed with Al Hirt and recorded with Cannonball and Nat Adderley. As an educator, he has instructed Terence Blanchard, Harry Connick, Jr., Nicholas Payton, and many others, including his sons.

McPartland joins him in New Orleans for discussion and dynamic duets.

New Dimensions

May 7 **The First People - 11,000 Years Of Wisdom** with Evan T. Pritchard

May 14 **Capitalism By And For The People** with Jeff Gates

May 21 **Creating New Solutions: The Bloneers-EcoWarriors** with Paul Hawken, Anita Roddick and others

May 28 **Being Authentic** with Marsha Sinetar

Thistle and Shamrock

May 7 **Elemental**

Fire, water, earth, air, and music is offered this week by Dougie MacLean, Loreena McKennitt, Davy Spillane, Bill Whelan, and more.

May 14 **Love Songs**

Here's a blend of love songs, courtship songs, songs of unrequited love, and tales of secret night time encounters.

May 21 **Celtic Rock**

Some of the celebrated energy in today's Celtic music is generated by bands who use rock arrangements to thrash out jigs and reels. We hear some of their music, and chat to Duncan Chisholm of Scots Highland rockers Wolfstone.

May 28 **Back To Canada**

This week we make our occasional connection with Canadian Celts, and hear music from Nova Scotia, Ontario, Quebec, Newfoundland, and Prince Edward Island. Leahy, Mary Jane Lamond, Buddy MacMaster, and Barachois all contribute.

Bach to Basics



If you're tired of soul and rock and roll, come back to the basics, the timeless masterpieces by the world's greatest composers. Come back to Bach and Beethoven, Strauss and Stravinsky.

Weekday mornings 7am to Noon
Weekday afternoons noon to 4pm

CLASSICS & NEWS
KSOR • KSRS • KNYR • KSRG

A "Heart Healthy" recipe
from

Zorba Paster
ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SPICY TURKEY-BEAN BAKE

(serves 4)

1 medium eggplant, thinly sliced
1 tbsp thyme, chopped
1 tbsp oregano flakes
1 tbsp olive or canola oil
1 tsp red pepper sauce
1 lb turkey breast, chopped
1-½ cups plain nonfat yogurt
1 15oz can diced tomatoes
2 8 oz cans dark red kidney beans
¼ tsp crushed garlic
1 tbsp paprika
½ tsp ground nutmeg
salt & pepper

Preheat oven to 375 degrees. In colander, arrange eggplant slices, and sprinkle with salt. Set aside for 30 minutes, to allow salt to soak in, then rinse and pat dry. Lightly coat nonstick pan with oil; cook eggplant, in batches, turning each slice once. Eggplant is done when it appears golden.

Remove eggplant from pan; set aside. Add turkey and onion to pan, and cook until just browned. Then add tomatoes, beans, paprika, thyme, oregano, pepper sauce, garlic, salt and pepper, stirring with each addition. In separate bowl, mix yogurt and nutmeg.

In oven-proof dish, alternately layer turkey and eggplant, finishing with eggplant layer on top. Spread yogurt mixture over, sprinkle top lightly with paprika, and bake until golden (about 55-60 minutes).

Nutritional Analysis

Calories 13% (270 cal)
Protein 68% (34.7 g)
Carbohydrate 6% (21.6 g)
Total Fat 7% (5.1 g)
Saturated Fat 3% (0.8 g)

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prt.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

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- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

News & Information Service

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Repeat of Claire Collins' Saturday program.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

Radio Mystery Theater

NPR's presentation of the hugely popular radio drama series originally produced for CBS Radio by legendary producer Himan Brown.

11:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Beyond Computers

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
**A Prairie Home Companion
 with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm
New Dimensions
 7:00pm-8:00pm
Fresh Air Weekend
 8:00pm-9:00pm
Tech Nation
 9:00pm-11:00pm
BBC World Service
 11:00pm-1:00am
World Radio Network

SUNDAYS

6:00am-8:00am
BBC World Service
 8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Beyond Computers

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm
Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm
**A Prairie Home Companion
 with Garrison Keillor**

2:00pm-3:00pm
This American Life
 3:00pm-4:00pm
What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm
Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm
People's Pharmacy
 8:00pm-9:00pm
The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm
BBC World Service
 11:00pm-1:00am
World Radio Network

Program Producer Directory

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 Audience Services:
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 freshair@whyy.org
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TALK OF THE NATION

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WEEKEND ALL THINGS

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WEEKEND EDITION SATURDAY

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<http://www.npr.org/programs/wesat/>

WEEKEND EDITION SUNDAY

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 puzzle@npr.org
<http://www.npr.org/programs/wesun/>

WEEKLY EDITION

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<http://www.npr.org/programs/weed/>

WORLD RADIO NETWORK

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 London, UK SW8 2TG
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www.wrn.org/WRNfromNPR.html

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AFROPOP WORLDWIDE

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AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

BEYOND COMPUTERS

<http://www.beyondcomputers.org>

THE CONNECTION

connection@wbur.bu.edu
http://www.wbur.org/con_00.html

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THIS AMERICAN LIFE

312-832-3380
 radio@well.com
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TO THE BEST OF OUR

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WHAT'S ON YOUR MIND

Hustedkh@muscedu

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CONTINUED ON PAGE 31



LIVING LIGHTLY

Kari Tuck

Vermicomposting

While many people believe that backyard composting is one of the best ways to practice "living lightly," it does have a few drawbacks. For one, compost bins take up a fair amount of space and can be impractical for apartment and condo dwellers. A second problem with outdoor compost bins involves the weather. A person has to be quite motivated to walk their banana peel out behind the garage in December when it is dark, cold, and pouring rain. Lastly, a day's worth of summer kitchen scraps left waiting on the counter for their trip to the compost bin can attract a horde of fruit flies in record time. While none of these problems are insurmountable, there is one easy solution to all of them and that is vermicomposting.

Vermicomposting utilizes earthworms in a contained environment, such as a plastic bin or wooden box, to break down and recycle waste. Although worms can be fed a variety of material including yard and garden waste and even animal manure, most home vermicomposters keep their worms happy on a strict diet of kitchen scraps. The real advantage to using worms in this way is that they can be kept indoors close to the kitchen since they do not give off any odor, and when properly maintained, will not attract insects or other pests. An ideal environment for a worm bin is a consistent temperature of 55 – 70 degrees which is what you would find under the kitchen sink or in a utility room.

Generally speaking, 2 pounds of earthworms (red wigglers work best for vermicomposting) will recycle one pound of organic waste in 24 hours. In absolutely ideal conditions of comfort and food, the herd will recycle their own weight in wastes every 24 hours. Worms are a bit particular, but with the exception of animal products such as meat and cheese, they can be given almost anything from your kitchen including your used up paper towel core. Some of their favorite foods include cantaloupe, bananas, grapes, potatoes, bread, and coffee

grounds. To help with the digestion process (worms don't have teeth) they should be given ground up egg shells every so often. There are some parameters to their diet and it is important not to contaminate your worm bin with foods that will attract pests and foods that will upset the pH such as oils, citrus products, onions, garlic cloves, or very spicy food. Additionally, you will need to add some bedding material to your

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YOU CAN REDUCE A SIGNIFICANT
PORTION OF YOUR GARBAGE
BY FEEDING YOUR KITCHEN SCRAPS
TO THE WORMS, THUS SAVING YOU
SOME MONEY.


worm bin. This is a good way to recycle your brown bags, toilet paper rolls, and egg cartons.

Along with acting as a natural garbage disposal, vermicomposting yields a very nutrient-rich by-product in the form of worm castings. This product, which can be used to enrich the soil of your house or garden plants, is a waste product of the worms and is toxic to them. For this reason, the castings must be removed from the bin on a regular basis. Rich in nitrogen and other essential plant nutrients, worm castings are one of the best natural fertilizers available. Another form of this product, known as "worm tea," is the liquid which drains out of a worm bin due to moist fruit and bedding material combined with castings. Certain worm bins are made to catch the "tea" which is also a favorite of houseplants (a great science experiment would involve planting two sets of seeds and fertilizing one set with castings or tea to compare growth rates).

There are many reasons to consider setting up a vermicomposting bin in your home, place of work, or classroom. Along

with a wonderful source of fertilizer, your worm bin will give you another tool for working with the earth's natural methods of sustainability. Practically speaking, you can reduce a significant portion of your garbage by feeding your kitchen scraps to the worms, thus saving you some money. You can expect a small amount of maintenance with your worm bin in order to keep the proper environment in your bin and to harvest the castings. If your worms are really happy they will be busy making more worms that you will need to harvest as well (pass them on to a friend). Most people find this amount of work a small price to pay for the benefits they derive from vermicomposting.

If you feel like this is something you would like to try you will need to locate a good worm bin. There are several sources of bins and they come in a variety of styles and sizes. If there is not a local source (check the Ashland Grange or your local growers market) you can order off the web by searching under "worms," "worm composting" or "vermicomposting." You will also need to purchase your worms. Again, you may need to get a source off the web if there is not a local distributor. There is also a wonderful little book that is a must for first time vermicomposters entitled *Worms Eat My Garbage* by Mary Appelhof. If you live in the Rogue Valley you can attend a free beginning vermicomposting class on June 3rd at 1:00 at North Mountain Park in Ashland. Call (541) 488-5340 for more information.

Once you have your bin, your worms, and your book, you will be ready to watch nature turn your kitchen scraps into gold. Happy composting! 

Kari Tuck is currently employed by the Ashland Parks and Recreation Department as co-coordinator for the North Mountain Park Natural Area Project.

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents eleven plays in repertory for the 2000 Season through Oct. 29. Performances in the Angus Bowmer Theatre include William Shakespeare's *Henry V* (through Oct. 29), *Force of Nature* by Steven Dietz (through Sept. 17), *Night of the Iguana* by Tennessee Williams (through July 9 and Sept. 19-Oct. 29), *The Man Who Came to Dinner* by George S. Kaufman and Moss Hart (through Oct. 28), and *The Trojan Women* by Euripides (July 26-Oct. 28). Three plays by William Shakespeare will be performed onstage in the Elizabethan Theatre: *Hamlet* (June 6-Oct. 7), *Twelfth Night* (June 7-Oct. 8), and *The Taming of the Shrew* (June 8-Oct. 6). In the Black Swan performances are: *Wit* by Margaret Edson (through June 24), *Crumbs from the Table of Joy* by Lynn Nottage (through Oct. 29), and *Stop Kiss* by Diana Son (July 4-Oct. 29). New starting times in 2000: Feb. 18-June 4 and Sept. 5-Oct. 29: Matinees begin at 1:30pm and evening shows at 8pm. June 6-Sept. 3: Matinees at 2pm and evening performances at 8:30pm. Also at OSF: The Green Show, backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for a season brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre continues its 15th Season with *The Complete History of America (Abridged)* through June 12. Amerigo Vespucci to Bill Clinton, the entire history of America told in a break-neck ninety minutes of hilarity by the same guys who created *The Compleat Works of Wm Shakespeare (abridged)*. Shows begin at 8pm with performances Thurs.- Mon., and also Sunday Brunch matinees at 1pm. (541)488-2902

◆ Actors' Theatre 1999-2000 Season continues with Terrence McNally's *A Perfect Ganesh* May 25 through June 25 with Previews May 23 & 24. A trip to India by two middle class American women transforms into a topsy turvy search for meaning in a land of startling extremes. The tour guide is Ganesha, the god of infinite guises and a comic chameleon of heavenly proportions. Performances Thurs.-Sat. at 8pm/Sun. 2pm. (541)535-5250

◆ Mixed Company presents *The Lunatic Within*, a new play by Dori Appel, winner of the 1999 Oregon Book Award in Drama. Directed by Carolyn Myers, performances run through May 21, Fri. - Sat. at 8pm/Sun. at 2pm, at The Dance Space at 280 E. Hersey St. #10 in Ashland. This fast-paced revue-style comedy offers a special view of everyday oddities and ordinary madness. (541)488-2780

◆ Southern Oregon University Theatre Arts Department presents *Rosencrantz & Guildenstern Are Dead* by Tom Stoppard May 18-21 and 25-28 in the Center Stage Theatre. Directed by Maggie McClellan, performances begin at 8pm and matinees at 2pm. The play tells the funny tale of two lords from Shakespeare's *Hamlet* who are called on to solve the mystery of Hamlet's behavior. Also, Second Season in the Center Square Theatre presents Eric Overmyer's *On the Verge: The Geography of Yearning*, May 11-14, directed by Deborah Rosenberg. (541)552-6348

Music

◆ Southern Oregon Repertory Singers presents *Crossroads*, Fri. May 5 at 8pm at St. Mark's Episcopal Church in Medford, and Sun. May 7 at 7pm at SOU's Music Recital Hall, Ashland. Featured works include Dowland's *Agres*, Monteverdi's *Arrianna's Lament*, J.S.Bach's *Singet dem Herra*, and Howell's *Requiem*. New works include compositions by Walker, Belmont and Lopez-Gavilan. (541)488-2307



The monks of the Drepung Loseling monastery and Dawadolma Dadon will close this year's One World season with the Tibetan Freedom Concert, May 6 in Ashland.

◆ Craterian Ginger Rogers Theater presents *Rockapella*, Sat. May 6 at 8pm and a pre-show Spring Soiree from 6-7:30pm. Join supporters of the theater for local musical entertainment and hors d'oeuvres before the performance of the magically, harmonious voices of the five member singing group. (541)779-3000

◆ St. Clair Productions presents Irene Farrera and her band in a Cinco de Mayo celebration and dance on Fri. May 5 at 8pm at the Unitarian Fellowship in Ashland. Playing original and traditional music of Venezuela, Farrera is a master of the guitar and has a voice of power. A dinner precedes the dance. Tickets are \$12/\$14 at Loveletters or by phone. (541)482-4154

◆ Southern Oregon University Program Board and Jefferson Public Radio present *One World's Tibetan Freedom Concerts* on Sat. May 6 at 3pm and 6pm and will feature the return of the monks from the Drepung Loseling Monastery in India and a special appearance by singer, composer, and film star Dawadolma Dadon. A week of festivities surrounding the shows includes a mandala sandpainting, lectures and workshops on Tibetan culture and informative talks on the Chinese occupation of Tibet. (541)552-7151

◆ Rogue Valley Symphony presents *Symphony Series V, Espana*, country dance rhythms from the Old World to the New, May 6 at 8pm and May 7 at 4pm at South Medford High School. Selections include "The Three Cornered Hat," "Suites 1 and 2," "Estancia," and "Huapango." (541)770-6012

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Rogue Valley Chorale presents *My Favorite Things* on Fri. May 12 at 8pm and Sat. at 3pm, at the Ginger Rogers Craterian Theater with Lyn E. Sjolund directing. Featured will be Kurt Weill's folk-opera *Down in the Valley*. Other selections will include "Reincarnation" by Samuel Barber; choruses by Rossini; and mountain ballads sung separately by women's and men's choruses. Patrons are asked to take notice that this is a departure from the normal Sat. eve.-Sun. matinee schedule.(541)899-1583

◆ St. Mark's and the Southern Oregon University Music Department present an all-Bach organ recital on Sun. May 14 at 3pm by Dr. Margaret Evans at St. Mark's Episcopal Church, 5th and Oakdale in Medford. Featured works include the Toccata and Fugue in d minor, several chorale preludes, a trio sonata, a concerto, and the Prelude and Fugue in e minor.(541)773-3111 or (541)552-6101

◆ The Siskiyou Singers present *Cinema Choral Classics* on May 19 at 8pm, May 20 at 8pm and May 21 at 4pm in the Southern Oregon University Music Recital Hall with Dave Marston conducting, and accompanied by Teresa Bergh, pianist. Tickets are \$8 and are available at Tree House Books, Paddington Station, Ashland, and Showcase in Medford.(541)482-5290

◆ Jefferson Baroque Orchestra Wind Band pre-



Dr. Margaret Evans will give an all-Bach organ recital at St. Mark's in Medford on May 14.

sents Handel's original version of the *Musik for Royal Fireworks* on May 20 at 8pm at the New-
man United Methodist Church, 6th & B Streets in Grants Pass, and Sun. May 21 at 4pm at the First United Methodist Church, 175 N. Main Street in Ashland. A number of select baroque instruments have been assembled to recreate the splendor of this masterpiece. (541)592-2681

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University presents the recent work of Lyle Matoush, through June 12. Select

Artists from the Matoush Collection will be included. Museum hours are Tues.-Sat. 11am-5pm and First Fridays 5-7pm.(541)552-6245

◆ FireHouse Gallery in Grants Pass presents Mel Smothers' *Timelessness of Ritual*, transcendental paintings that examine rituals involved in reaching forgiveness, redemption, and creativity, May 4-27. A First Friday Art Night Reception will be held May 5 from 6-9pm. In the Community Exhibits Room: International art and artifacts from Cuba, Mexico, Kenya and Korea.(541)956-7339

◆ Wiseman Gallery on the campus of Rogue Community College in Grants Pass presents RCC Art Students Annual Exhibit through May 13. A First Friday Art Night Reception will be held May 5 from 6-8pm.(541)596-7339

Other Events

◆ St. Clair Productions presents Swami Beyondananda, aka Steve Bhaerman or the Yogi from Muskogee at the Unitarian Fellowship, 4th and C Streets, Ashland, on Fri. May 12 at 8pm. Tickets are \$14/\$16 and are available at Soundpeace and Loveletters CDs.(541)482-4154

◆ Arts Council of Southern Oregon presents The Young Writers' Festival on May 12, 17 and 18 in Medford.(541)779-2820

◆ Ginger Rogers Craterian Theater in Medford presents the Big Apple Circus Onstage! on Sun. May 14 at 4pm and 8pm. Entertainment includes Broadway style theater, offering comedy, live music, acrobatics and aerial artistry. Tickets are \$11 to \$22.(541)779-3000

◆ Grants Pass Museum of Art presents a call for works of art for the Membership Show to be held May 30 through July 1 at 229 SW G St. in Grants Pass. Work is due at the Museum on May 27 (Sat. from noon to 3pm). A First Friday Art Night Reception will be held June 2 from 6-9pm.(541)479-3290

KLAMATH FALLS

Theater

◆ Ross Ragland Theater presents *Anne Frank: A Voice Heard* on May 1 at 7:30pm at 218 N. 7th Ave. in Klamath Falls. Tickets are \$8/\$6 or buy three and get one free.(541)884-LIVE

◆ Linkville Players presents *A Thousand Clowns*, May 12 through June 3 at the Linkville Playhouse, 201 Main St., Klamath Falls. Directed by Robert Gardner, a story unfolds when a bachelor uncle is left to raise his nephew.(541)884-6782

◆ Ross Ragland Theater presents *Young King Arthur* on May 16 at 7:30pm. Tickets are \$8/\$6 or buy three and get one free.(541)884-LIVE

Music

◆ Ross Ragland Theater presents Lloyd Jones *Struggle* on May 20 at 7:30pm. Tickets are \$15/\$12/\$10 for an evening at the theater with cool rhythms and hot blues.(541)884-LIVE

Exhibits

◆ Klamath Art Association presents its Annual

Membership Exhibit May 7 through May 28 from noon to 4pm at 120 Riverside Drive.(541)883-1833

COAST

Theater

◆ Little Theatre on the Bay in North Bend presents John Steinbeck's *The Grapes of Wrath* through May 14. For time and ticket information call the Box Office.(541)756-4336

Music

◆ Brookings' Friends of Music presents the piano duo of Kyung Sun Lee and Brian Suits in the Redwood Theater Concert Series on Sun. May 28 at 3pm. The two pianists have performed in the U.S., Europe and Asia. Lee captured the 6th place prize in the Tchaikovsky Competition and a bronze medal in the 1993 Queen Elizabeth Competition. Pianist Suits has had a career as soloist, accompanist and chamber musician, as well as a member of the music faculty of Yale University. Redwood Theater is located at 621 Chetco Avenue.(541)469-4243

NORTHERN CALIFORNIA

Music

◆ Shasta College Center for Arts, Culture and Society in Redding presents: Community Jazz Band Concert on May 3 at 7:30pm in the Theatre; Community Band Concerts May 4 and 5 at 7:30pm in the Theatre; Chorale Concert May 7 at 3:15pm in the Theatre; Student Jazz Concert May 10 at 7:30pm in the Theatre; Shasta Symphony Concert: *Mostly Copeland Music* May 14 at 3:15pm in the Theatre; and a Concert Choir and Awards Recital on May 19 at 7:30pm in the Theatre.(530)225-4806

Exhibits

◆ Turtle Bay Museums and Arboretum on the River present Lynn Criswell's *The Next Lesson* through May 12 in the Redding Museum of Art and History Art Gallery. Criswell's mixed media explores the concept of the self with autobiographical images relating to experiences shared by many.(530)243-8850

◆ Turtle Bay Museums and Arboretum on the River present *The Prairie Schoolhouse: A Photo Essay* through May 28 in the RMAH History Gallery.

◆ Shasta College Center for Arts, Culture and Society in Redding presents its 50th Annual Student Art Show through May 19 in Bldg. 300, The Art Gallery.(530)225-4761

Other Events

◆ Turtle Bay Museums and Arboretum on the River present *Butterflies!* May 20 through Oct. 1 in the Shasta-Cascade region at Paul Bunyan's Forest Camp, 836 Auditorium Dr. in Redding. Admission to all of Turtle Bay is \$5 for adults and \$3 for children ages 4-17. (530)243-8850



RECORDINGS

Heidi Thomas

No Translation Necessary

Both listeners and disc jockeys are fortunate to have the ever increasing availability of world music. For me, one of the most intriguing aspects of doing *The World Beat Show* on Jefferson Public Radio is to see and hear how some artists from around the world will utilize just about any object to make music, while others need only their voice. To me, this reinforces that music truly is the universal language, as such diversity in sound, style and tongue may communicate to everyone, without translation, on some kind of level. Perhaps this has never been more evident than in the following three recordings of artists from around the world.

“
SUCH DIVERSITY
IN SOUND, STYLE
AND TONGUE MAY
COMMUNICATE
TO EVERYONE.”

Mamadou Diabate, a native of Mali, grew up in the city of Kita—known as a point of convergence for the arts of the Manding people of West Africa. As his last name implies, Mamadou Diabate comes from a family of jelis—traditional musicians and orators that use their art to present and preserve their past. That past dates back to the 13th century, a time when the Empire of Mali, covering much of West Africa, was being founded. Mamadou's father Djelimory Diabate taught him how to play the kora, a traditional 21-to-25 stringed harp-lute of the jeli, made from a giant gourd, cowhide and hardwood. Its musical resonance is quite unique. Cousin and famed kora player Toumani Diabate tutored Mamadou and he began touring the local area with other artists, gaining an impressive early reputation. (Toumani's body of musical works is notable in itself, including last year's collaboration with Taj Mahal, *Kulanjan*.) Following a successful tour of the United States beginning in 1996, Mamadou de-

cided to continue his work in the United States and made New York his home. Visiting Malian stars often invite him to perform. Some of these musicians have made their way onto his stunning debut release, *Tunga* (Alula Records).

Tunga is a beautiful representation of the jeli, and of the kora's use in their traditional music. Joining Mamadou on this recording are Fuseini Kouyate on the ngoni (a spike harp), Famoro Diabate playing a balafon (which resembles a xylophone hanging from the neck), jazz artist Ira Coleman on electric bass and jeli singer Abdoulaye Diabate. *Tunga* features solo work by Mamadou on the kora, as well as duets and ensembles with vocals

that well represent his talents and the tradition of his native Mali. I personally look forward to more recordings from this talented musician.

Virginia Rodrigues was born in the heartland of Brazilian music, Salvador de Bahia, where African culture melds with Portuguese. She grew up singing in Protestant and Catholic church choirs, and was eventually invited to sing in a theater production of the Olodum Theater, which recruits impoverished artists to perform street theater. It was here that Virginia was discovered by the legendary producer of Brazil, Caetano Veloso. Virginia's vibrant contralto prompted him to immediately ask if he could record her. The result was her debut release *Sol Negro* (Hannibal/Carthage/Rykodisc) which astonished all of Brazil with its pure beauty and traditional samba style. It has since won global accolades.

Nos is the soulful, sacred follow-up to

Sol Negro and is also produced by Caetano Veloso. With this release she not only continues with the Bahian Samba style, but incorporates opera, gospel and jazz in a rich, rhythmic fusion. This second recording opens with a song for Exu, an African deity, and is punctuated by recurrent ritual magnetism, merged with soaring vocals. On "Jeito Facerio" Virginia is accompanied by the ageless thumb piano to make this one of the most hauntingly and enticing tracks on the release. Virginia Rodrigues is only 33; so I anticipate more astounding recordings from this new and elegant voice of Brazil.

Cross cultural compilations are becoming increasingly popular in world music today. With the new release from accordionist Kepa Junkera called *Bilbao 00:00h* (Alula Records), we hear just such an exciting representative compilation. Kepa Junkera was born in Bilbao, in the Basque region which incorporates parts of north-eastern Spain and southeastern France. This region is teeming with multicultural influences, especially in music as represented by Kepa's work. He is a self-taught musician who plays the trikitixa, a Basque diatonic accordion. The band Oskorri became very interested in Kepa due to his incredible skill on this instrument. Since 1983, Kepa has played on all Oskorri recordings and is often a guest player at their concerts.

As a composer and performer, Kepa's first release in 1988 was *Zabaleta eta Mutriku*. Six recordings followed before the release of the double CD *Bilbao 00:00h* in 1999, which is a collaboration with musicians the likes of Paddy Moloney (of the Chieftains, from Ireland), members of Hedningarna (Sweden), Radio Tarifa (Spain), La Bottine Souriante (Canada), Justin Vali (Madagascar), Bela Fleck (USA), Phil Cunningham (Scotland), Alisdair Fraser (Scotland/USA), and Carlos Nuez (Spain). The beauty of this release is the seeming effortless with which these artists of such diversity can play together, yet retain their individuality. This double CD is an excellent choice for the first time purchase of world beat music. □

Heidi Thomas hosts *The World Beat Show* every Saturday at 3pm on the Rhythm & News Service of Jefferson Public Radio.

Program Underwriter Directory

Continued from p. 26

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FROM NATIONAL PUBLIC RADIO



AS IT WAS

Carol Barrett

Horticulture

Ships' logs furnish valuable historical information. Captains reported every detail of life, including dates and locations. The following is a report of white men's first attempt to grow anything on Oregon soil.

In May 1795 the ship *Ruby's* log reported: "Wednesday I took a small party of our people and cleared a small island which we called Tree Island Possession, and made a garden, planting Indian corn, peas, beans, potatoes and several peach stones and sowed radishes, mustard, cresses and celery seeds, in hopes that on our return from the North we shall have vegetables for our table...."

No further mention is made of the peach stones but a later entry in the log tells us: "On our return in October we found the potatoes, abundant, large and good. The radishes had gone to seed... there were several beans, but no appearance of peas, mustard, cresses or celery. The latter we ascribed to the troop of birds which inhabited the islet."

With the advent of fur trading, the Hudson Bay Company worked extensive farms for provisions.

In California the missions always planted crops and were instrumental in introducing many food varieties to the west coast.

Source: Oregon Oddities, WPA

Tomatoes

One thing you can never count on in southern Oregon is the weather. It may or it may not do what you want it to do.

In September 1937 it was reported in a newspaper that 10,000 cases of tomatoes, expected to produce 240,000 cans, were being processed by the Norton Cannery on East F St. in Grants Pass. A force of fifteen pickers, twenty-five peelers and ten cannery hands were employed. Mr. Norton had raised forty acres of tomatoes and all his pack was sold in advance.

But Mr. Norton had figured without the

weather. On Saturday, September 25th the cannery had to close down at noon. The remaining tomatoes had been lost to frost. Norton alone figured his loss to be about \$5,000 from his own fields. Only about half of the 10,000 cases of canned tomatoes had been processed before the early low temperature.

Always at the mercy of rain and temperature, the produce farmers in southern Oregon gradually turned to cattle and grain for more stability.

*Source: Grants Pass Daily Courier,
September 25, 1937*

Potatoes

When the United States Bureau of Reclamation drained three quarters of Tule Lake it made 90,000 acres of land available to farmers. During the first few years, irrigation was not available and farmers planted the rich land in grains. Bill Osborne was the first to try potato growing in 1930. He had three irrigated acres in California, just south of the Oregon border. He was so successful that he expanded until he had 240 acres in 1940. Others were following his lead.

In 1936 tractors and trucks simplified the manual labor involved in harvesting. The harvested potatoes were stored in special storage houses. During the winter months they were washed and graded. By 1941 the government had established standards for grading, sizing and quality. Some potatoes were kept back for cutting into seed potatoes for the following year.

The majority of the seasonal work was done by migrant workers. The influx of hundreds of families caused housing and sanitation problems still not satisfactorily settled.

*Source: Tule Lake Potato Industry,
Carolyn Essman (SOC paper)*

World War Two Rationing

During World War Two, American housewives stood in long lines, grasping their ration books, waiting to buy hard to find items.

Housewives were urged to save their used kitchen fats and turn them in at the butcher counter. In return they would get red bonus stamps for each pound of fat and were paid four cents a pound. Foods covered by rationing were beef, pork, veal, mutton, canned fish, butter, lard, sugar, shortening and oils. The military required 30 million pounds weekly to feed the troops.

When rationing stopped in November 1945 there were still shortages but things were settling back to normal. Only sugar was kept on the rationing list for several more months. The United States was still feeding allied and liberated countries. Very little was left for commercial export.

Source: Medford Mail Tribune, November 23, 1945



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.



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FROM NATIONAL PUBLIC RADIO



THEATER

Alison Baker

Wit

By Margaret Edson
Directed by John Dillon

Henry V

By William Shakespeare
Directed by Libby Appel

Something you don't expect to get at the theater is a sore throat. But that's what you end up with if you go to see *Wit* at the Black Swan. You sit there for an hour and a half with your throat getting tighter and your nose getting runnier as you try to keep from weeping. It doesn't work, of course; even the most stoic of Companions has a suspicious moisture about the eyes when you steal a glance at him.

But *Wit* is more than a tear-jerker about a woman dying of ovarian cancer: it's *witty*. Vivian Bearing (Linda Alper) is a noted authority on the poetry of John Donne; in fact, that's just about her only area of expertise. She has devoted her life to analyzing Donne's poetry and language, and as a result, her own language is sharp and precise. It's a pleasure to listen to her use the language with such intelligent awareness.

Vivian has lived by wit alone; she has, perhaps, neglected the parts of life that lead to wisdom. She enters into treatment of her illness—which is diagnosed only after it is already far advanced—expecting her intelligence to carry her through the experimental therapy that is her only hope. She approaches it as a study, much as she approaches the analysis of poetry. What she forgets (or thinks she can ignore) is that there is more to dying than analysis.

Vivian begins as a supercilious, self-confident scholar who can hardly contain her scorn toward her students, none of whom measures up to her high standards of scholarship, and toward everyone else, too. She meets her equal in Harvey Kelekian (Tony

DeBruno), chief of Medical Oncology and a prominent research physician, who is delighted with the opportunity for clinical trials her case offers; each understands the other's objective approach to life. But she has as little interest in Kelekian's clinical fellow, Jason Posner (U. Jonathon Toppo), as she ever had in her own students (in fact, he *was* her student once; he took her course in Donne as a test for himself, because she was the toughest teacher

on campus). And Vivian barely notices Susie Monahan (Deidrie Henry), her primary care nurse, who treats her with sympathy and kindness, and as a whole person.

But Vivian's illness progresses, and the therapy itself progresses, ravaging her body and stripping away her dignity and her ability to control what's going on. Linda Alper lets us—no, *makes* us see her change, there before our eyes, from a woman in control to one with nothing. You can't help but see yourself there in the hospital bed—alone, in pain, frightened, having lost everything. The touches of kindness from Susie, and finally from E. M. Ashford, Ph.D. (Catherine Coulson), Vivian's old professor and mentor, who visits her, are crushingly sad.

I think there's supposed to be some kind of lesson in there, but I can't quite figure it out. If Vivian had been a different kind of person—a warm, loving person surrounded by dear friends—would her death have been less painful? Soon after I saw this play, I read *Tuesdays With Morrie*, a much-praised book about a man dying of ALS. This one was crammed full of lessons, too—we should stop and smell the roses, we

“
ACTORS LIKE ALPER AND
DONOHUE MAKE A DAY AT THE
OREGON SHAKESPEARE
FESTIVAL SO ENTERTAINING,
YOU DON'T EVEN BEGRUDGE
THEM THE PAIN THEY CAUSE.”

should surround ourselves with song, dance, and friends; we should make the most of every day.

Well, sure we should. But what if you don't like people very much? What if you don't particularly care for roses? What if you'd rather spend your days alone reading? Should we all change our personalities and start bursting into song at the drop of a hat?

When I ply my Companion with these questions over dinner, he says he's glad he doesn't have to review things. He says he goes to plays to be entertained; and if he doesn't like a book, he stops reading it. I think there's a lesson in there somewhere, but I haven't figured it out yet.

◇ ◇ ◇

If Linda Alper's Vivian Bearing lacks the qualities that make a well-rounded person, Dan Donohue's Henry V is the opposite. In the body of Donohue, Prince Hal has metamorphosed over the last couple of seasons into a king, and this season, as King Henry, he goes from warrior to statesman, from sorrow to triumph, and he ends up a lover.

It's wonderful to watch Donohue in *Henry V*; he's an actor who conveys his character's thoughts and emotions through the slightest of movements. A tilt of the head, a twitch of the cheek, a tiny step toward one person or a shrinking at another's touch—he is constantly providing information about his character's unspoken thoughts. He's a pleasure to watch, both in dramatic roles and in comic ones (remember *Rough Passage*, in which he spent two hours serving drinks at a 45 degree angle?).

Actors like Alper and Donohue make a day at the Oregon Shakespeare Festival so entertaining, you don't even begrudge them the pain they cause—like ribs aching from laughter, or the occasional sob-induced sore throat. ■

Alison Baker ponders life's lessons near Ruch.

POETRY

The Backward Strut

BY ROBERT McDOWELL

When his telephone rings at 3 A.M.
And nobody hangs up and nobody speaks,
It comes to him that childhood
Is so remote it belongs to someone else.
Later, dozing in his favorite chair,
He dreams he can leap into moonlight
And be only vaguely aware
Of children, rebuked, taunting parents,
Of the alley crunching and gobbling, claiming its own.

Awake he sits at table and stares at the phone,
Hoping she'll unlock her language box.
He wonders what the dog knows, lying in a heap,
And the cat whose drug is an open window.
Maybe they'd like to listen to the radio,
But there's too much heartache on the air.
He feels like a man who opens a closet
To find another's clothes hanging inside.

Is he destined to live out his life
A lowercase letter among capitals?
Is he the test chemical that never pans out?
He remembers how at his christening he wiggled,
Evading the holy spray of water.
He thinks how there is no song to fit this life,
How the lyric is just like a wishbone—
A rush from the heart, a crack, and that's that.

Robert McDowell's poems appear in journals such as Poetry, The Hudson Review and The New Criterion. McDowell is founding editor and publisher of Story Line Press. He has written, edited, or translated seven books, including Quiet Money, The Diviners, Poetry After Modernism, The Reaper Essays, Sound and Form in Modern Poetry, and most recently Cowboy Poetry Matters (Story Line Press, 2000). "The Backward Strut" is from Quiet Money (Henry Holt, 1987).

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:
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Door, to be opened, closed, and slammed, with multiple locks, each with a different sound. Keith checks the door before each show to make sure it's ready to open and close on cue: "I learned the hard way that you have to make sure you don't get caught on stage with one of the locks actually locked," says Keith.

Wingtips picked up at Salvation Army. Used to make footsteps by pressing the heels of the shoes together and rolling toward the toes.

Taped box of cornstarch. When squeezed, sounds like someone walking through squeaky fresh snow.

Styrofoam picnic plates. When broken in half, they sound like breaking wood. Replaces the now-rare balsa wood crates broken by old-time sound-effects men.

Telephone: dialing, ringing, etc.

Roller skate. Makes the sound of an elevator door opening when rolled across the rugged keys of an old typewriter.

Need soldiers to march? These wooden legs sound like a whole battalion marching in step.

Wood Squeaker. Like someone easing themselves into an antique chair.

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Coconut shells in box of small gravel. A coconut shell in each hand, when crunched one after the other against the gravel, sounds like horses' hooves.

Glass-breaking box. Toss a wine glass at the angle iron on the bottom and hope you hit it. Keith keeps shards of extra glass on the bottom for days when his aim is off.

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